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X MARKS THE SPOT:  
TRIGGERING EXPERIENCE X  
THROUGH A VISUAL ARTS  
PRACTICE

Clare J Money

PhD

April 2018

X MARKS THE SPOT:  
TRIGGERING EXPERIENCE X  
THROUGH A VISUAL ARTS  
PRACTICE

Clare J Money

A thesis submitted in partial fulfilment  
of  
the requirements of the  
University of Northumbria at  
Newcastle  
for the degree of Doctor of Philosophy

Research undertaken in the  
School of  
Arts, Design and Social Sciences

April 2018

## **Abstract**

What is the strongest sense of 'place' an artist can conceive of? What makes this word more complicated, mutable and fluid than terms such as space, site, location, or even landscape? These two highly reflective questions have guided my practice-based research as I explored the recent attempts of cultural geographers to encapsulate their multi-layered and thoroughly interdisciplinary experience of place with the methodological term 'deep mapping'.

Framed by an unsettlingly powerful childhood encounter with the abandoned Riccarton Junction Station, remote in the Scottish Borders, (which I have defined as an unknowable 'experience X') my project has examined the ways in which an artist can accommodate and move beyond deep mapping. My studio practice, which involves a quest to trigger X-like experiences, centres upon the distantly remembered and imagined sense of place that is deepened by manipulating paper maps. Alongside my practical work, my thesis offers a critical assessment of other artists whose practices might function as deep maps. I also use my father's (a geologist) archival engagement with the dereliction of Riccarton Junction as a case study, in which alternative forms of representing a fully temporal experience of place are evaluated.

By combining studio experiments with the theory of deep mapping I have sought to demonstrate that the erasure of topographical knowledge, particularly cartographic data, generates a profoundly unstable strength of feeling that is closer to experience X than the socio-cultural enrichments promoted by geographic theorists.

Consequently, the outcome of my research provides a platform for expanding the definition of deep mapping in order to encourage further participation by the visual arts community, whose diverse approaches have significant potential to reframe wider understandings of both the perception and interpretation of that complicated term 'place'.

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## **Acknowledgements**

It is no exaggeration to say that the past six years have been the most challenging of my life to date, both on an academic and personal level.

At times it has seemed unlikely that I would complete this research, but the fact that I am submitting it now is due in large part to the contributions of several important people, who I would like to acknowledge.

Firstly, I would like to thank my supervisory team, Professor Sian Bowen for her insightful questioning and thoughtful encouragement, Professor Chris Dorsett for his intellectual curiosity and long term support of my development as an artist researcher, Dr Allan Hughes for his constructive comments and Professor Helen Baker whose wisdom was sorely missed on her retirement from Northumbria University in 2013.

For their help in illustrating the thesis, I would like to thank Jason Revell for his professional images of my work, Michael Money for helping to source images of Riccarton, past and present, and to my brother, Joe Money for the photographs of my father's study.

Thank you to all family and friends who have provided much love throughout, with special mentions to Alan for his unfailing capacity to listen and provide reassurance, to Mum for her continual care and ready supply of hugs, and my children, Megg and Tom for their humour and refusal to take me seriously.

And lastly and importantly thank you to Dad who has been my companion on this journey, and to whom this thesis is lovingly dedicated.

## **Declaration**

I declare that the work contained in this thesis has not been submitted for any other award and that it is all my own work. I also confirm that this work fully acknowledges opinions, ideas and contributions from the work of others.

Ethical clearance was not required for this research by the school Ethics Committee.

**I declare that the Word Count of this Thesis is 33,411 words.**

Clare Money

Signature:

Date: 24<sup>th</sup> April 2019



## **Introduction**

If, to pause and absorb 'place' in all its multiplicity is one's core interest as an artist, then some particular issues arise. Is the kind of place I am absorbing distinct from somewhere I could call a space, a site, a location and a landscape? These are all terms that artists use interchangeably - they all describe a 'somewhere' that can be 'paused' within. But the extensiveness of space, the specificity of site, the anonymity of location or even the vista that the term landscape implies, do not capture the type and quality of surroundings that can be creatively absorbed through stillness and sentience. Only when I use the word 'place' does something truly complicated come to mind, something that I do not understand and want to reflect upon, be totally absorbed by, and to use my experience as an artist to explain.

Recently geographers have used the term 'deep mapping' to encompass one of a number of multi-layered, interdisciplinary methods of describing place and it struck me that the issues I have described above could be negotiated using this new field of knowledge. I found myself wanting to write a thesis that examined how an artist could engage with the concepts used by authors such as Mike Pearson, Michael Shanks and Clifford McLucas. Behind this ambition was the firm knowledge that certain 'places' become endowed with exceptional significance, perhaps due to long term familiarity, or maybe because something meaningful occurred there.

As a child I had a profound and unsettling response to an abandoned place, Riccarton Junction, in the Scottish Borders. As this complex and contradictory response that I have named 'experience X' continues to trouble me, it seemed a compelling example with which to examine the temporal

nature of place and how this might be comprehended and expressed through a visual arts practice. The nature of 'place' is of course an ancient philosophical problem addressed by key contributors to the Western tradition such as Aristotle and Duns Scotus.

These debates, however, are beyond the scope of this current project; instead my research is rooted in the deeply personal problem of understanding experience X and, as a consequence, examining the influential socio-cultural and psycho-geographic thinking offered by contemporary writers under the title of deep mapping. Accordingly my endeavours to understand experience X and to trigger versions of it again have driven my practice-led research.

Thus my research idea was generated. If I decide to only use the word 'place' to describe my most intimate and complicated artistic involvements with my surroundings, then surely singular attention should be given to how this term is understood? Yes, I can make artworks that try to challenge simplistic understandings of 'places', but I also need ideas and theories to explain how such a strong sense of place comes into being through our encounters and interactions with it. This is how the possibility of a practice-based doctoral project occurred to me. Because the kinds of interactions I am thinking of continue to accrue over time, then place has to be considered as an ever-shifting and multiple entity. Furthermore, if we acknowledge that all places involve organic and mutable fabric, then certain challenges become apparent for the artist needing to represent and convey feelings. Through what means could we perceive place? Further, given the capricious makeup of my chosen

term, how might we convey it? And, specifically, how might a visual artist engage with it?

If, as Lucy Lippard suggests, maps encourage both spatial and temporal conjecture of place, (Lippard, L. (1997)), then might it be possible to intervene creatively within the very fabric of the printed artefact that generates this quality, in order to address some of the issues resulting from this understanding of place? And further, rather than settling for the generic account that a mass produced map delivers, might it be feasible to intensify encounters with experienced, remembered and imagined place through artistic interventions?

Accordingly, my studio practice throughout this research has involved exploring this idea as a matter of creative experiment and speculation. Much of what follows in the thesis could not have been articulated if I had not engaged physically with mid to late 20th century British maps. When I began my PhD it had not occurred to me that the vicarious involvement with place, made possible by a map, might be more profound than the physical experience itself. The point at which this realisation starts to influence the course of my research, is the key point in the transformation of my submerged sense of 'experience X' into a workable research proposition. This is one that attempts to share the profundity of felt experience with other researchers working at the interface between contemporary art and cultural geography.

If in the beginning I proposed to my prospective supervision team that deep mapping could be used methodologically to create comprehensive temporal representations of place, then the research journey that followed required the

invention of a technique based on the manipulation of maps; in order to fully explore this proposition and to bring into being the bodies of reflective writing that form the five chapters of my thesis.

It had been a conversation with the cultural geographer Owain Jones at a conference that introduced me to the concept of deep mapping. He pointed me in the direction of Mike Pearson and Michaels Shanks where I learnt that the method is an attempt to:

‘...encapsulate multiple narratives of place, it encompasses the land geologically, archaeologically, historically, through sanctioned testimony and myth and folklore. It responds to place temporally and spatially. It aims to make connections through time, past, present and future.’  
(Pearson and Shanks, 2001: 65)

This appeared both tantalisingly relevant and yet potentially problematic, seemingly vast in ambition and challenging in delivery. Further literary research into the concept was conducted through texts including William Least-Heat Moon’s *Prairyerth (A Deep Map)* (1991), David Bodenhamer’s, John Corrigan’s and Trevor Harris’s *Deep Mapping and Spatial Narratives* (2005), Clifford McLucas’s *Deep Mapping* (2001), and Les Roberts’s *Deep Mapping* (2016). Although often represented through literary means, such as in W.G Sebald’s *Rings of Saturn* (2002), deep mapping has also been explored extensively in fields such as geography, history and anthropology, either acting alone or collaboratively. This led me to frame the initial set of research question that allowed me to write a PhD proposal and become a part-time doctoral student at Northumbria University.

Two questions dominated the first stages of my project:

1) Would revising notions of deep mapping to fit with my practice encourage new interpretations of my work that, in turn, would provoke innovative and original understandings of temporal place?

2) If the literature on place describes it as such a significant and personal phenomenon, then how might an artist both pursue and articulate this acute engagement?

But before I begin to consider these questions, it is important to supply some background information:

In September 1971, my father took a job in the Geology Department at Newcastle University. In due course, he became the named tenant for two properties in the Scottish Borders that the department rented for students as field centres; a railway cottage, Glowerorum, and a disused station at Saughtree (Figure A). A few miles up the line, or what remained of it, lay the derelict station and abandoned community of Riccarton Junction.

Occasionally, at weekends, we, my mother, father and younger brother would go and camp out in the cottage. It was very basic, damp and musty but provided a base for trips out and on warmer days, many hours playing in the river. Being both a railway enthusiast, and having a lifelong curiosity for ruined places, it was inevitable that my father would seek out Riccarton.

Intrigued by the buildings and dismayed at the scant records of the place, he embarked upon what would turn out to be a long term project of producing accurate engineering drawings of them and other structures relating to the railway.

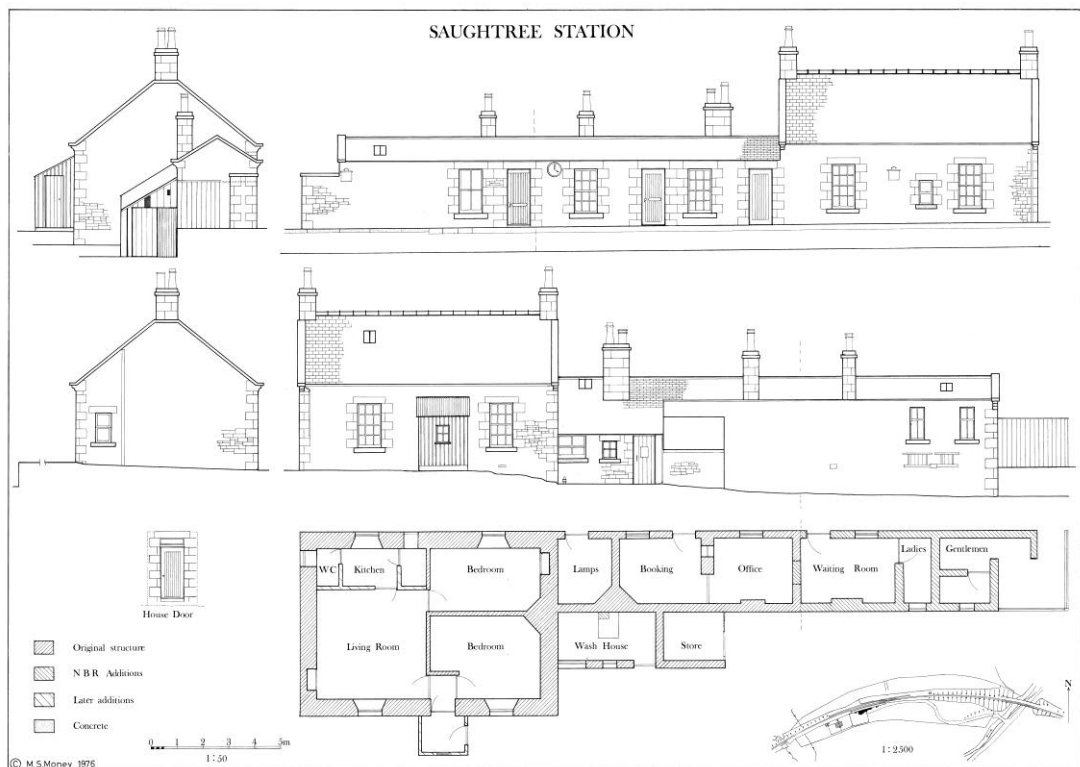


Figure A. Michael Money, *Saughtree Station*, 1980.  
Photo Credit: Michael Money.

In the late 1970's, on one of his visits to measure the station, I was taken along. My encounter, detailed in Chapter One of the thesis, left an indelible impression that has intrigued me for four decades. Abandoned places have a particular sense of melancholy about them; they are, after all, visible evidence of failure, at some point, hope and plans for the future motivated their construction. Riccarton was no exception, opened in 1862, the sole reason for its existence was the meeting of two railway lines the Waverley Route, (or Border Union) and the Border Counties. The village was very isolated with no metalled road access and so relied completely on the railway. When politics decreed that the venture was no longer viable, the lines closed and the community disbanded over a ten-year period, with the last resident leaving in 1967.



Figure B. Riccarton Station being demolished, 1979.  
Photo Credit: Dr J.L Wild, photo editing Joe Money.

The station finally closed in 1969; we went there not long before demolition in 1979 (Figure B).

Whether it was just the loneliness of the location or the evident neglect of the buildings that troubled me, I am not sure. A feeling of intense rejection coupled incongruously with empathy for the discarded place overtook me. I wanted to leave, to return to somewhere familiar, somewhere cared for and yet at the same time I lamented the loss for which the buildings seemed to grieve.

Many years later my father and I revisited Riccarton, I in the hope and expectation that I would encounter this response again, so that maybe, as an adult, I might make some sense of it. However when we reached the site, that is all that it was, a site; barely anything remained to show of all the life and bustle that had once been there. And, crucially, nothing was left of the eerie air of abandonment. In fact, rather than encountering the enigmatic experience again, I felt as if the initial response had been even further buried in the past. The revisit did, however, reinforce the importance for me of re-engaging with Riccarton and my research is the legacy of that moment, the point at which experience X had disappeared.

As a result, the aims and objectives of my research are summarised as follows:

- 1) To develop a method of writing which articulates the idea that place is constituted within our involvement with it, and that this resulting involvement cannot be fixed at any point in time.
- 2) To develop and explore the potential of manipulated map-works in order to trigger comparable X experiences in viewers of contemporary art, and move beyond the specific agendas of cultural geographers.

Accordingly, in the thesis that has emerged from the first-hand experience of the loss of X, it became important to argue that a place is the type of somewhere that can be known and bounded. It is a circumscribed somewhere that is of true significance in a person's life and it is a set of limits and containments that matter. As in all intellectual deliberations, I have to define and evaluate my case in relation to the wide range of authorities who have provided the current theoretical tools for understanding the concept of place. This thesis discussion includes my response to published material by important thinkers in the field such as Gaston Bachelard (1964), Tim Edensor (2005), Tim Ingold (2000), Lucy Lippard (1997), Dylan Trigg (2012), Yi-Fu Tuan (1977) and John Wylie (2007). As Dylan Trigg suggests, when we are 'moving through place' we are 'tracing an arc of time,' (Trigg 2012: 7) and the more books I read the more I wanted to immerse myself in a practice that represents place as a mutable composite of our own and other's involvement.



## Chapter Outline

Thus, the questions and problems I have described, and the intellectual landscape and personal background which I have identified here, led me to propose the following doctoral project as a viable answer to the issues raised. The written part of this research is presented as a thesis comprising five chapters and proceeds as follows: Chapter One, *Experience X*, begins with a description of my first encounter with Riccarton Junction, as a child, with my father. Here I will expand on what I have described above as experience X; a disturbing combination of repulsion and empathy and deliberate on what might have caused it. Speculating on whether material or less tangible traces of the past may have persisted at Riccarton and how these could have shaped my encounter, I then consider concepts including the uncanny and the abject as possible ways of understanding my response. However, whilst, or even because, this conjecture generated a rich field of possibilities it seemed counterintuitive to state definitively what experience X was. Delineating it to a specific category incurs loss. In definition I forfeit possibilities and critically my visual arts practice suffers. Therefore I decide that it is essential that experience X remain ambiguous in order for me to explore it freely through my studio practice.

In Chapter Two, *Beyond Dwelling*, I begin by examining my attempts at retriggering experience X. Although in the previous chapter I stated that definition was not desirable, nevertheless my curiosity about it remained undimmed. Returning to Riccarton, the place and my response to it was completely different. Instead of the unsettling sense of malignancy, it now felt entirely impersonal.

Perhaps as Sarah Ditum suggests,

‘Time telescopes and memory seduces; but whatever you’re trying to get back to is always already gone.’ (Ditum, 2008: 17)

If revisiting was unsuccessful, perhaps the profound reaction was only available on initial confrontation with somewhere. Accordingly, I then set out to see if I could activate experience X elsewhere. Choosing locations to explore that were abandoned and derelict, empty lonely places, I tried to replicate the physical conditions I found at Riccarton all those years ago (Figure C).



Figure C. Clare Money, Cambois, 2014.  
Photo Credit: Clare Money.

But although many of these locations contained poignant reminders of their past, during my erratic explorations none exuded anything as devastating as my first encounter with Riccarton. It did however lead me to consider the method of my investigation. Just as in the first chapter it appeared necessary

to avoid defining experience x, here it appeared that to approach exploration with a determined agenda was obstructive.

Iain Sinclair recommends drifting purposefully, (2004) as the ideal method of absorbing hidden patterns of place but maybe this is still too focused. He talks of alert reverie but maybe this is also overly resolute. I suggest rather that an active inattentiveness be adopted, where the mind is consciously not seeking anything but is instead open to everything and anything that place might reveal. I concluded that travelling through place, however slowly or erratically, prevented full absorption of place and so accordingly I replaced movement with stillness.

As an artist fascinated by place, drawing outside has informed my work for many years. Trialling this as a potential method of triggering experience X, I sought out abandoned places to draw. Chapter Two details one such trip to the site of some derelict coal staithes in south east Northumberland, but whilst the act of drawing did elicit a deeper level of perception, experience X did not reoccur and the resulting artwork failed to go beyond a superficial description.

Frustration with these processes indicated that another approach was necessary, perhaps through a more remote encounter using a symbolic depiction of place. Perusing a map to find somewhere familiar vicariously transports us back to that location, absorbing us in our associations with place, as such this appeared to be a potential area of investigation. Chapter Two ends with my visit to the National Library of Scotland where I was able to view multiple maps covering Riccarton. Of all the sheets available, four captured my particular version of the place; charting the formation, decline,

and obliteration of the community. Importantly, in addition to the data recorded on the maps, the gaps in information also relayed a narrative; in the things not detailed and in the variance between the sheets, a fertile creative space was generated. This hiatus in documentation seemingly allowed for manifold narratives of place above the capacity of a fixed statement.

With this in mind I began my studio research on maps (Figure D), which is detailed in Chapter Three, *Occluded Maps*.

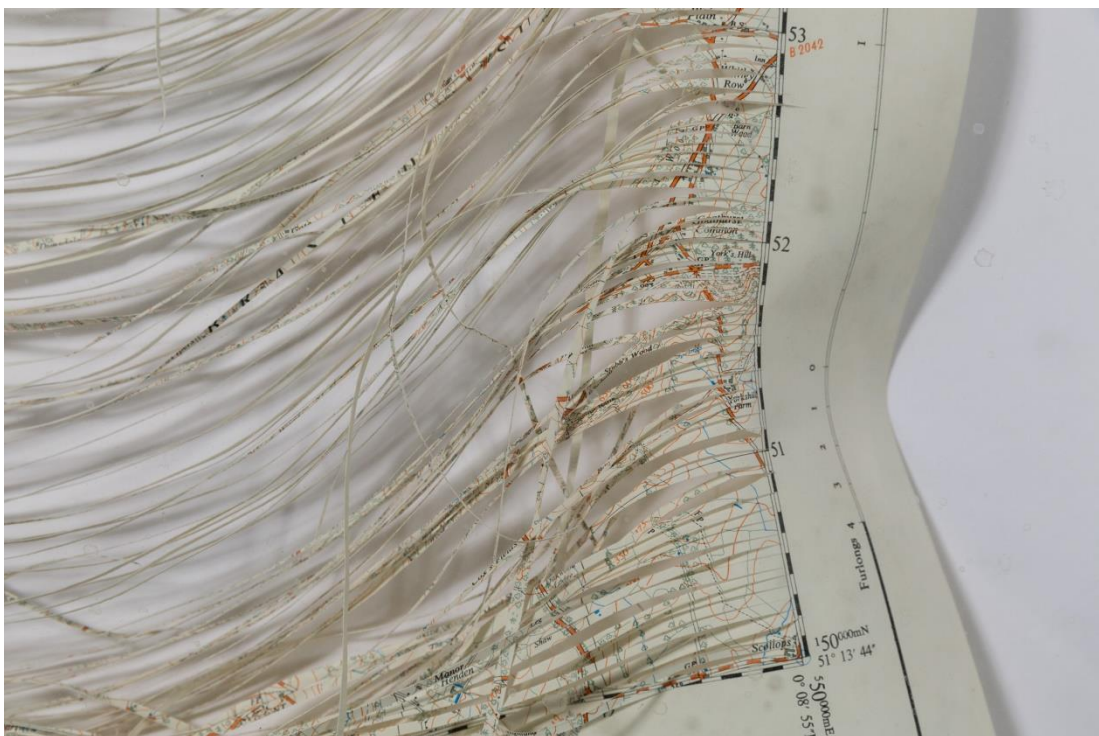


Figure D. Clare Money, *Sliced*, (detail), 2013.  
Photo Credit: Jason Revell.

In this section, I begin by establishing the personal significance of maps within my family which adds to the complexity of meaning in my interventions. Considering how maps operate in connecting us to remembered, experienced and imagined land, here I examine how maps operate and whether our connections to place could be enhanced by artistic manipulation; using selective removal of printed information to personalise the narrative. Observing how the perceived value of maps affects the difficulty I face in

interference, I also note how this adds to the degree of discomfort that they cause. As I work through a series of pieces, gradually parameters of success appear, particular methods or erasure provoke more intense response and vitally there is a critical stage where the map is altered but the relationship to place is still intact; beyond this is a point at which, through deletion the connection to place is severed. I also observe how, through the process of engaging with maps, understanding of the place is transferred from printed account to learnt knowledge.

In Chapter Four, *Expanding the Field*, I begin with a consideration of what constitutes place, advocating that it should be considered as materially and temporally fluid; and that it is constantly reforming through our relationship to it. I then go on to discuss methods of conveying this, with a particular focus on the concept of deep mapping which seems to allow the scope of cartography to extend beyond fixed factual representation, encompass less tangible elements and acknowledge how place is not bound to any point in time. Deep mapping appears to embrace a multitude of processes, but I believe that there is further scope both to diversify how it is interpreted and to extend the involvement of the visual arts.

In this chapter I assess some examples of artwork that might be considered to function as a deep map, and draw attention to some of the tensions and contradictions that the deep map generates.

Finally in Chapter Five, *Drawing Lines*, I use a case study based on an exhibition about Riccarton Junction, which includes my father's measured drawings and my erased maps, to examine methods of recording abandoned place. I question how my studio practice might relate to deep mapping both in

terms of product and process, and whether either singly or combined with my father's records, they might operate as a deep map. I investigate whether engagement with place through maps can be enhanced by my particular removal of printed data and whether it is possible to trigger experience X through this.

Although this thesis does not seek to investigate the political aspect of maps, nonetheless it is an inescapable reality that maps cannot help but promote a particular agenda. In the selection and presentation of geospatial data, a cartographer proposes a specific view of the world and the resulting map authoritatively projects these values to the user. Opinion and belief are intertwined in the representation of place. Tom Koch describes maps as,

‘...cultural artefacts in which issues of ethics and morality are embedded.’  
(Koch 2017: xi)

Additionally it is important to acknowledge that these, ‘*cultural artefacts*’, are not merely benign statements of dogma. For example, the demarcation of boundaries presented on the map, whether as a result of oppression or ignorance, has provoked great wars and caused untold misery.

When engaging with cartographic maps it could be argued that visual art practitioners have an obligation to ensure that the source map does not promote any potentially damaging or inflammatory doctrine, and that they should avoid accentuating this through their interventions. However artistic engagement has the potential to subvert rather than promote the authority of a mass produced map. Whilst my practice is inevitably enmeshed in the particular agenda of the maps I erase, and my choice of what material to leave may focus attention upon it, I believe the crafted nature of the intervention and the removal of printed details re-present the map as a

artistic document rather than definitive declaration. The ambition of my practice-based investigation, as documented visually throughout my thesis, is to increase debate amongst the viewers of my exhibitions. By intruding into what appears as a fixed cartographic schema with the erasure of geographically 'representative' data I aim to prompt a degree of dissent. Post intervention the map becomes at once more subjective and less politically authoritative; it becomes more an individual suggestion rather than a statement. If artistic engagement with maps encourages enquiry into representations of place, then perhaps this apparent partiality is a valuable instrument. Clifford McLucas advocates subjectivity in deep mapping as a device to stimulate discussion into representations of place. He says that:

'Deep maps will not seek the authority and objectivity of conventional cartography. They will be politicized, passionate, and partisan. They will involve negotiation and contestation over who and what is represented and how. They will give rise to debate about the documentation and portrayal of people and places'. (McLucas, 2001)

If in working with place neutrality is neither possible, nor perhaps desirable, then perhaps the evidently personal angles that visual arts practitioners working with maps advance, promote constructive reassessment of the methods of representation.

Whilst the majority of this thesis is written in a standard academic form, there are sections throughout the writing, differentiated by the use of grey text, which consider my encounters with place from an intimate and personal viewpoint. These sections are reflections on remembered experiences which are inevitably fragmentary in nature. As in all these situations particular images persist, adopting a poetic style of writing allowed me to present these

past incidents as a collage of the most resonant recollected impressions in an attempt to mimic the ephemeral nature of recall.

For example, in Chapter One, section 1.1 *First Encounter* attempts to evoke my initial visit to Riccarton Junction, an encounter that ignited 'experience X'. This phenomenon now recounted 40 years later, cannot be defined with complete clarity as time passing inserts doubt and blurs certainty; what remains is an indistinct searching for veracity. Accordingly it was apposite that the descriptions appear similarly tentative. Phrases such as, 'I think' and, 'it might' are intended to reflect my circumspect probing of the remembrance. Additionally as my memory of that day is composed of a collage of sensations and images, my encounter is relayed primarily through scraps of sensory recall, such as the recollection of the vandalised telephone box on the station platform. With the line, 'A disconnected phone box stands sadly in red paint, clinging onto its last remaining panes', I aimed to convey the pathos and isolation of the situation as it seemed to me, rather than recount a more objective description.

Likewise the descriptions of my return visits to Riccarton and excursions to Cambois and the Museum of Scotland are also remembered experiences, albeit from the more recent past. Again, the style of writing chosen is intended to represent these events through an internal reverie. These grey recounted sections are comprised of personal reflections on the encounters. The intent of introducing poetic writing that is distinct from the main body of text is to alter the nature and pace of the reader's involvement and invite deliberation.



In summary, using my studio practice with maps, and framed by my engagement with Riccarton Junction, this thesis aims to explore our perception of and relationship to place, question how this can be described, particularly through a visual arts practice, and examines alternative methods of representing place as a temporal entity.

## **Theoretical and Artistic Resources**

Throughout my studies I have examined a broad spectrum of theoretical and artistic references to ensure that my research was informed by current debates on place, how we perceive it and how this can be represented. This section briefly details the most significant sources used and aims to situate my research.

How we think about our surroundings and the relationship we form with them is a much contested concept examined by practitioners across many disciplines; from the terms that are used to define this, to the nature of the experience that is described by these terms. Yi-Fu Tuan's *Space and Place* (1977) characterises place as secure and stable, somewhere we form attachments to; in opposition to space which signifies openness and the unknown. Whilst I accept his belief that place is somewhere familiar to us, I disagree with his assertion that place is necessarily static. He claims that for place to become known it must be a fixed entity yet surely this is counter to our experience of place over time? This friction between place as somewhere recognisable and simultaneously ever changing appears to be central to current debates. Although cultural geographer John Wylie in his book *Landscape* (2007) uses the term landscape, the tensions he examines regarding our involvement with our surroundings are pertinent to the investigation of place. His questioning of whether landscape is merely a backdrop to human life or is in fact constituted in our liaisons with it was particularly relevant to my research. If we take the latter to be the case, then it follows that as our interactions accrue with continued engagement,

inevitably the nature of place must continually be in flux refuting Yi-Fu Tuan's theory. Continuing this understanding of place as fluid, Lucy Lippard in *The Lure of the Local* (1997) proposes that place is made up in layers of our connections with it, incessantly building up over time. Therefore, following her argument, an awareness of temporality must be vital. Further, if place is an aggregate of history and memory then it appears that the past is fundamental in the formulation of place. Dylan Trigg's *Memory of Place: A Phenomenology of the Uncanny* (2012) examines the role memory plays in our experience of places and how this shapes our identity. His investigation into the uncanny, provoked by revisiting once familiar locations, discusses the fragile nature of remembered place and how experiences of previous encounters can be displaced by subsequent revisits. Svetlana Boym's *The Future of Nostalgia* (2001) identifies reflective nostalgia as a fragmentary meditation on the past, in opposition to restorative which attempts to reconstruct the past as an absolute. It seems apparent that this definition of reflective nostalgia acknowledges the frailty of remembrance such as that examined by Trigg and allows for an organic reading of the past that aligns with place as a fluid entity.

If the accumulation of previous events add a particular resonance to our understanding of place then perhaps ruins are especially resonant; particularly abandoned places that bear the scars of their past most visibly. Analogous to Boym's endorsement of reflective nostalgia composed of incomplete and indefinite recall, in *Industrial Ruins: Space, Aesthetics and Materiality* (2005) Tim Edensor commends the fragmentary nature and shifting meanings to be found in ruins in contrast to the sanitised stagnation

inherent in heritage sites. Advocating exploration of abandoned places, as a method of reframing our relationship to place, Edensor uses his travels through these sites as a way of engaging with situated past events.

There is much research and literature about perception of place through walking, such as the psychogeographic wandering undertaken by Iain Sinclair in *Lights out for the Territory* (1997) or the derive as documented by Merlin Coverley in *Psychogeography* (2006). Conversely, as an artist drawing in the landscape, my own experience would suggest that stillness rather than movement is necessary to a meaningful engagement with place. Tim Ingold's, *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill* (2000) uses the idea of the dwelling perspective where we are unavoidably steeped in our surroundings. These surroundings are themselves constantly coming into being around us both through own interactions as well as external factors. Following this, drawing in situ could be considered as dwelling, an activity that I believe allows for significant perception of place. However, if this meaningful perception of place leads us to conclude that place is inherently temporal and composed of continually shifting elements, then it seems clear that complexities will arise in effective representation.

Deep mapping is a concept that has inspired much debate over recent years; encompassing diverse methods of embodying place and employed by varied disciplines, it seems to provide a means of embracing multiple perspectives. Mike Pearson and Michael Shanks in *Theatre Archaeology* (2001) investigate the potential for the seemingly disparate fields of

performance theatre and archaeology to combine in an attempt to record all that you might choose to articulate about a place. Whilst literary examples of deep mapping such as Sebald's *Rings of Saturn* (1995) and William Least Heat Moon's *PrairieEryth (A Deep Map)*, collate eclectic fragments interspersing past and present, fact, myth and folklore to build up a temporal portrait. Thus deep mapping attempts to provide a platform for conveying the fluidity and multiple perspectives that characterise place. Bodenhamer's, Corrigan's and Harris's *Deep Mapping and Spatial Narratives* (2015) takes examples of deep maps from disciplines including history, geography and computer sciences and advocates deep maps realised as structurally open multimedia platforms. Likewise Clifford McLucas in *Deep Mapping* (2001) recommends the use of digital processes to accommodate the vast amount of data that is generated in the ongoing recording of place. The potential for excess information to obscure rather than illuminate understandings of place led me to question these approaches, which would seem to require continuous updating, and to look to the arts in a search for alternative interpretations of deep mapping.

Whilst humanities and the arts are better represented in Les Roberts *Deep Mapping* (2016), it seems apparent that there is greater scope for further participation by visual arts practitioners whose practices might be particularly suitable to engaging with the transient nature of place.

Accordingly, in my research, I examined artists whose work might be considered to function as a deep map such as *Insites* (2009) an artist's book produced through collaboration by artist Annie Lovejoy and cultural geographer Harriet Hawkins, which demonstrates how visual arts can

combine with other disciplines. However, perhaps other approaches beyond the combination of image and text offer more radical engagements with place and could further promote new understandings.

Seeing temporality as a necessary element in representing place, I examined artists whose practices invited ongoing engagement with the place represented, replicating the continual accrument of our encounters. This took the form of work remaining in-situ such as Jorma Puranen's *Icy Prospects* (2005) and Sally Madge's *Shelter* (2001) both organic pieces that fluctuated with their surroundings, or artwork that prompted revisits as in Janet Cardiff's *Her Long Black Hair* (2004), where every subsequent interaction accumulates and alters our perceptions and experience of the place. These pieces seem to suggest that the visual arts might play a particularly effective role in representing the contested and ever-changing nature of place.

In summary, given that place is as a concept that has and continues to be investigated by many disciplines and from numerous perspectives, it seemed critical that throughout my research I should access research resources from multiple disciplines. Accordingly I have consulted texts from fields including cultural geography, philosophy and the arts. It is from this diverse collection of resources that I have based my own research detailed in this thesis.

## Chapter 1

### Experience X

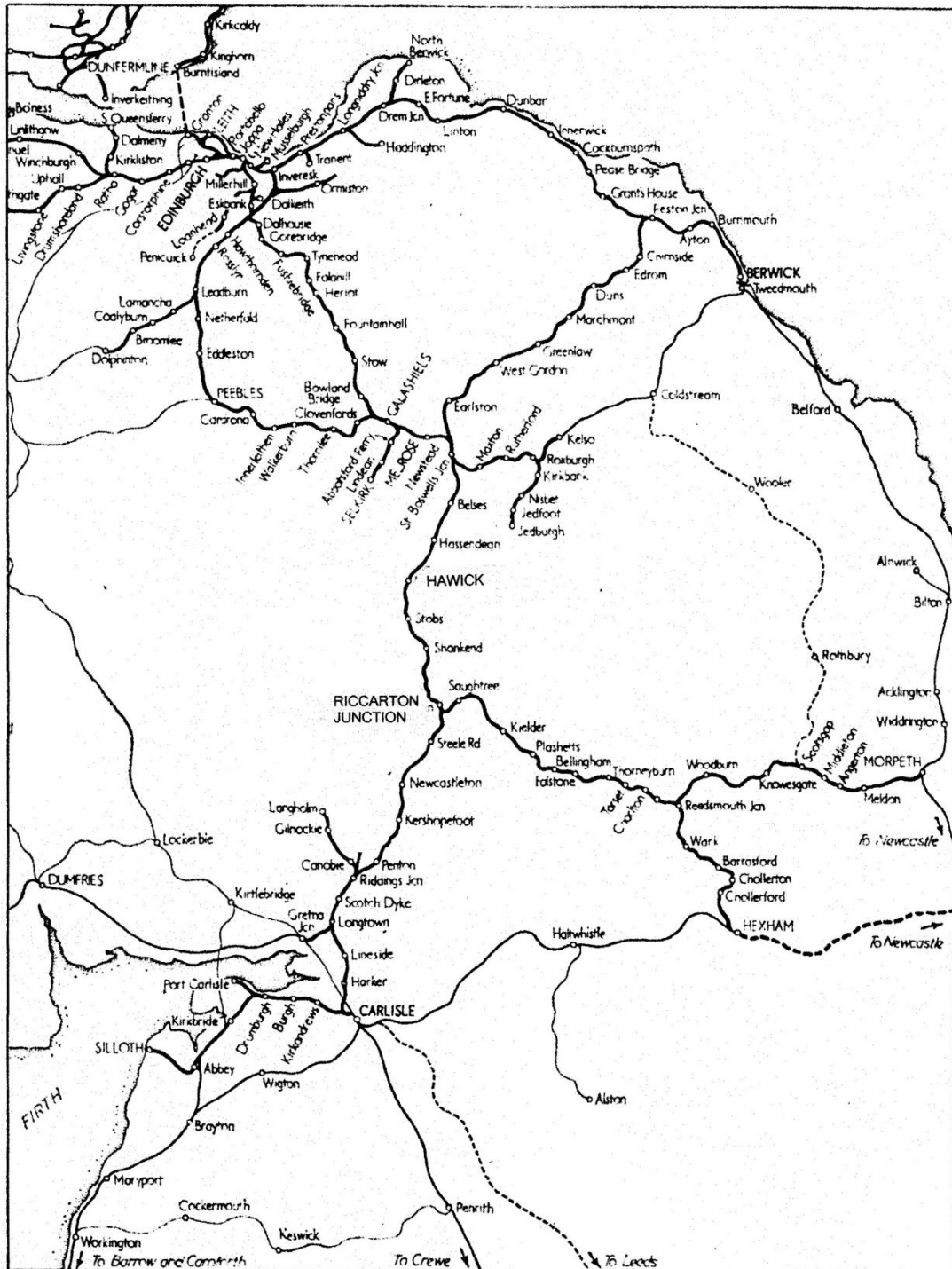


Figure 1.1. John Thomas, *Waverley Route Map*, 1969.

Image Credit: The North British Railway, Vol. 1, David and Charles, Newton Abbot.

Encountering Riccarton Junction as a child with my father, I met disturbing absence; the station, once the hub of the community, seemed to emanate abandonment. My presence was not welcomed; I felt almost physically repelled by some malign force and yet the place prompted an uninvited empathy. In this first chapter I recount this powerful engagement which I will call experience X.

So what was it that I experienced? It might be any number of things including the abject or uncanny. However in the act of defining, loss occurs; contained by classification the engagement is reduced. Some things are unknowable. Further, categorizing seems counterintuitive to my practice, there needs to be some ambiguity; an uncertain space where meanings can exist. What if instead, I decide not to decide, but to tolerate, and even to embrace the not knowing? Then whilst holding the experience inconclusive, this allows my practice to fully explore a richer field of possibilities. In this chapter I deliberate on what experience X might be before concluding that for the sake of my visual arts practice it is imperative that I remain undecided.

Riccarton Junction was a planned place; geological and engineering constraints determined that two lines of communication should meet and a community to service the railways should exist on this particular site. An empty terrain was penetrated and tamed so that track could be laid, houses built and, where there was previously moor, gardens and allotments were dug. The ground was cleared and nature was temporarily restrained. But then policies swung, over one hundred years later, the railways closed and what once appeared a necessity was deemed superfluous. The land took



control, vegetation smothered man-made order and buildings crumbled. Time erased and revealed the inconsequentiality of human endeavour.



Figure1.2. Riccarton Junction seen from the South Signal Box, possibly c1920. Photo Credit: W.P. Collier (1875-1937). Courtesy of The Bellingham Heritage Centre.

## 1.1 First Encounter

It might have been 1978,

I think I was about ten.

I'm sure it was later than 1977, the Jubilee Year, and it must have been earlier than 1979 because that is when it was knocked down.

Late autumn or early spring?

A dank gloom.

We had probably spent the night before camping out in the old cottage at Saughtree, further down the line. Our sleeping bags on plastic wrapped mattresses, mice droppings in the old steel bath, brittle lino tiles curling away from the damp stone floor and soft charcoal mildew spotting the walls.



Figure1.3. Glowerorum Cottage, Saughtree, Roxburghshire, c 1978.  
Photo Credit: Michael Money.

On arrival, the stagnant cold within rebuffed, our breath visible in clammy wisps and we were glad to be sent to ferret out firewood. Later when enveloped within the narrow radius of heat of the coal fire, and with the picnic unpacked, the building grudgingly yielded a welcome and we began to sense an adventure, explorers forging through an intolerant terrain.

It seems as if it were late afternoon, with shadows pending the closing of the day.

A mile or two, approaching from Whitrope to the north or from Steele Road in the south?

I never really knew. We, my father and I in the old Land Rover, jolt deliberately along the track bed until we reach the station; or what remains.

This place is so empty.

High up yet blind to any distant view, flanked by scoured hillsides, confining the platforms to the track laboriously cleared through the Border Hills.

.

I think I sit on the crumbling grit of the platform; legs dangling, looking east to the grey ghost of the signal box whilst my father painstakingly records this place. He measures, draws and photographs what is left of this discarded site, unable to let past glories slip away without acknowledgment; unwilling to allow the endeavours of engineers and navvies to be condemned without recognition.

The rusted latticework of a bridge, these days performs a futile linking.

A disconnected phone box stands sadly in red paint, clinging onto its last remaining panes.

Chill air cuts through the vacant frames of the waiting room, now affording little shelter, the crisp crackle and slip of broken glass underfoot, glittering amongst the dust.

The soundtrack is wrong.

The clamour and clatter of life is absent, the bustle and clack of the everyday silenced, only the breeze; and the dogs.

A fell smothered in dense forestry interns the school house.

Here, reportedly, lives the one surviving resident now so isolated that her dogs treat any other as an intruder, sensing our trespass they moan and bark, incessantly, aggressively, warning us off.

We are watched, but it is not only the dogs; this place does not want us here.

Re-habitation is not welcomed.

I sense a simmering resentment at our unwanted invasion.

The place seems to emanate a shady malevolence.

A creeping unease engulfs me, to stay feels like an act of will, to remain a resistance. Pushing against the tide of animosity, fear prickles up my neck.

Yet instinctive unsolicited compassion, for this discarded site pervades; unsought recognition of utter abandonment, not for the inhabitants or for their endeavours, which my father laments, but grief for the place itself.

As the light dims, I am glad to leave but it has not done with me.

A sole childhood visit but somehow this encounter endures.

## **1.2 Seeking Classification**

So what did I encounter at Riccarton all those years ago?

Haunted by this unknown experience that I will name, experience X, I have questioned why this, amongst so many other childhood memories, has remained significant. It was the first time that I recall confronting the strongest possible sense of place. My fight or flight reflexes seemed to be activated in tense preparation for something unknown; an unspecified menace that I

could not quite identify. Here, Julia Kristeva describes abjection, a reaction towards a perceived threat to the self and the powerful effect that it produces:

‘There looms, within abjection, one of those violent, dark revolts of being, directed against a threat that seems to emanate from an exorbitant outside or inside, ejected beyond the scope of the possible, the tolerable, the thinkable. It lies there, quite close, but it cannot be assimilated. It beseeches, worries, and fascinates desire, which, nevertheless, does not let itself be seduced.’  
(Kristeva, 1982: 1)

A fundamentally traumatic experience resulting from encountering something repellent such as filth, waste or a corpse, abjection results in a collapse of the division between self and that considered other. Not as horrific as discovering a body but perhaps parallels can be drawn with my childhood experience of Riccarton; the carcasses of the station buildings signifying the ruined remains of a community. Further, the encounter generated a distinct empathy; empathy for the place in abandonment. I felt the sorrow that the inanimate buildings were themselves incapable of; vicariously experiencing overwhelming grief for the loss suffered. Kristeva offers this definition of the abject as:

‘It is something rejected from which one does not part, from which one does not protect oneself as from an object. Imaginary uncanniness and real threat, it beckons to us and ends up engulfing us.’ (Kristeva, 1982: 4)

Perhaps the simultaneous disquiet yet identification, that Riccarton ignited, dismantled my sense of separation from the world outside me. I was overcome by the place, struck by the melancholy it appeared to radiate, and in this acute reaction the distinction between self and place became blurred.

Kristeva says that:

‘It is thus not lack of cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite.’ (Kristeva, 1982: 4)

Perhaps Riccarton, or my response to it, disturbed the normal positions between me and place; overstepping borders and creating an uncertain troubling environment.



Figure1.4. Riccarton Junction looking South East, January 1978.  
Photo Credit: Alan Young.

And yet, it was not fear exactly, nor terror but more a profound disquiet.

Perhaps it was rather an awareness of the uncanny, a sensation situated somewhere below horror but capable of provoking intense foreboding.

Anthony Vidler quotes from Theodor Adorno in attempting a definition:

‘Thus the uncanny would be sinister, disturbing, suspect, strange; it would be characterized better as “dread” than terror, deriving its force from its very inexplicability, its sense of lurking unease rather than from any clearly defined source of fear – an uncomfortable sense of haunting rather than a present apparition.’ (Vidler, 1996: 23)

And as stated above, there was no, ‘clearly defined source’; I neither experienced nor witnessed any terrible event there and yet the malign sense of resentment disturbed me. Sigmund Freud proposes that the uncanny occurs when something is familiar and yet simultaneously alien. Although I had never encountered dereliction previously, I would have been accustomed to station buildings, (regularly taken from an early age to heritage railway

lines). However, both the dilapidated condition of Riccarton's buildings, and the setting of them must have appeared incongruent; a broken station seemingly deposited in the middle of nowhere. Perhaps this combination of the recognisable and yet out of place elicited a sense of the uncanny. The buildings, in themselves, were not particularly forbidding but perhaps their sheer emptiness, prompted conjecture on the overwhelming loss. Vidler says that:

‘...the “uncanny” is not a property of the space itself nor can it be provoked by any spatial conformation; it is, in its aesthetic dimension, a representation of a mental state of projection that precisely elides the boundaries of the real and the unreal in order to provoke a disturbing ambiguity, a slippage between waking and dreaming.’ (Vidler, 1996: 11)

Thus Riccarton itself is not uncanny, but perhaps the uncanny existed in the gap between what remained there and my perception of what should have been there, but wasn't. The remaining buildings simultaneously provided an aperture into the previous life of the community, whilst signifying its appalling absence.

I did not know it then but disturbing, unpleasant and tragic events had occurred at Riccarton- the death of at least one child on the line, a fatal plane crash behind the village and a case of bullying so severe that the railway authorities got involved. John Thomas records that,

‘Like many closed communities, Riccarton was not always a happy place. Family feuds flared and violence within the community at times required the intervention of the civil police. When William Scott, the agent at Hawick went up to Riccarton to investigate a disturbance he found that four railway wives were terrorising the community. In his report to the superintendent Scott recommended that their respective husbands be transferred to different parts of the system. ‘That’ he said, ‘will teach their wild venomous women that they cannot be allowed to disturb any community without having to pay some penalty.’ (Thomas, 1976: 64)

And then conclusively, Riccarton was shut down.



When the decisions came to close the lines, a whole community became obsolete, resulting in homes abandoned and families dispersed.



Figure 1.5. Riccarton Junction from the West, possibly c 1920.  
Photo Credit: W.P. Collier (1875-1937). Courtesy of The Bellingham Heritage Centre.

My father in his personal written account of Riccarton compares it to the Highland Clearances:

‘It seemed to me that the closure of Riccarton was another Clearance, the people removed, a way of life abolished and the buildings demolished or left to decay, and all for dubious financial reasons.’  
(Michael Money, *A Diary of Dereliction*, 2018)

This was an utter desertion of the village; negating the efforts of over a hundred years in a matter of months. Could this or some vestige of these events combined have permeated the fabric of the place? Georg Simmel writes about the sense of presence remaining amongst the debris of the past. He suggests that:

‘In the case of the ruin, the fact that life with its wealth and its changes once dwelled here constitutes an immediately perceived presence.’  
(Simmel, 1958: 385)

I only really remember the station building, and the south signal box, a short distance away. Other structures would still have existed in the late seventies,



at least in part, but I cannot visualize them now. I don't recall any particular objects in the buildings, no hint of personal possessions, but perhaps at Riccarton, the emptiness was not a vacuum, the absence of animate life left behind a charged space. As Lars Meier suggests:

‘...absence is all but a void; that it manifests itself in concrete places, people and things; that it is embodied, enacted, remembered and contested.’  
(Meier, Frers, Sigvardsdotter, 2013: 424)

So, perhaps, although gone, some trace of Riccarton's previous inhabitants lingered, maybe some residue of event or episode continued to stain the place. Recently, cultural geographers have debated the idea of 'spectrality', acknowledging that place consists of more than just the physical and material, additionally comprising of the intangible and ephemeral. As Peter Adey and Jo Frances Maddern say, the spectral can,

‘...be read as ways to understand the kaleidoscopic modes of experiencing uncanny agencies, unforeseen events and a morphology of almost there-ness.’(Adey and Maddern, 2008: 293)

Maybe an amalgamation of past happenings endured at Riccarton, perhaps tragic or traumatic things that persisted amongst the emptied buildings roused uncomfortable sensations that might have led to experience X. John Wylie considers the nature of the spectre, writing that it introduces a continuous process of returning without arrival:

‘In neither coming from somewhere nor going anywhere, the spectral constitutes an incessance that belies origins or ends: a haunting.’  
(Wylie, 2007: 171)

Perhaps some remnant of Riccarton's past refused to leave, endlessly tethered to this forlorn place. My father recalls, how, whilst recording the signal box, he visualized the life of the signaller. Was there a throwback to our family history? Two of his great-grandfathers had been signallers, but on the busy North London Railway with trains every few minutes. He writes that:

‘...the building was isolated and exposed to the weather, the prevailing south-westerly wind and rain swept up the valley of the Riccarton Burn battering the windows and the walls, which on that side had been hung with slates to keep out the damp. I could imagine the signaller on an 8 or 12 hour shift with long periods of inactivity, especially at night, waiting for the bell signals announcing the approach of the train, waiting for it to arrive, checking the tail lamp as it passed and signalling it out of section, then another long wait for the next train.’ (Michael Money, *A Diary of Dereliction*, 2018)



Figure1.6. South Signal box, Riccarton Junction, 1968.  
Photo Credit: Bruce Mc Cartney.

My own response to Riccarton was powerful yet nebulous, I did not speculate on who had lived here or why they were gone, I just felt profoundly uneasy, repelled and compelled at the same time. Perhaps experience X was a response to an amalgamation of past happenings infused in this place, individual sorrows or the collective anguish of a disbanded community and a discarded railway junction. Further, in this awareness of spectrality, an evocation of the past is brought into the present, creating an interruption that

might upset our perception of time. Referring again to John Wylie, who states that:

‘Spectrality effects in place and differentially in different placings, an unsettling complication of the linear sequence of past, present and future.’  
(Wylie, 2007: 172)

Maybe this unsettling of time caused by traces of Riccarton’s history is all or part of experience X. Perhaps I caught a glimpse of the past that affected my awareness of the present; a displacement that unnerved and provoked a response that I could not grasp. It might be explained by the isolation of the location, the emptiness and decay of the buildings or it could have been a sense of the uncanny, or the abject, or an awareness of spectral traces reactivating previous trauma. Any or all of these things may have been, or contributed towards, experience X. But does defining it change it, or alter my understanding of it?

### **1.3 Purposeful Indecision**

Although I have gone to some lengths to deliberate upon what experience X was, I now question whether it is necessary or even desirable to define it. Perhaps if I categorize it I risk it losing potency and becoming just a thing that happened. If I know what it was, what caused it; if I am sure that it can be labelled and filed away, then maybe all the poignancy that it seemed to contain will be lost; and then, importantly, the reason to explore it through my studio practice would also be gone. The haunting incongruity of experience X seems to prompt a searching, an inquisitive demand, not for answers or statement, but for contemplation and consideration; it continues to needle away at me, itches, scratches and demands inquiry, but maybe for only so long as I do not know what it is. What happens if I let experience X reside in

the not yet identified, or even the unknowable thus providing a pause in which notions can be teased apart, examined and explored?

Emma Cocker writes in '*On Not Knowing How Artists Think*, (2013) that,

'Artistic practice recognises the value of not knowing, less as the preliminary state (of ignorance) preceding knowledge, but as a field of desirable indeterminacy within which to work. Not knowing is an active space within practice, wherein an artist hopes for an encounter with something new or unfamiliar, unrecognisable or unknown.'  
(Fisher and Fortnum, 2013: 127)

She suggests, working towards a premeditated outcome is to exclude countless other possibilities. Accordingly to plan and define, can result in confining artistic practice to familiar territory; better then, it seems, to respond, explore and wander into terra incognita. If I can remain endlessly curious about experience X, but choose to leave it unclassified, then perhaps, in that way I maintain a fertile environment of possibilities. If we believe place to be a composite of material and ephemeral elements as discussed earlier in the chapter, then maybe exploring these intangible aspects requires an oblique approach. Rather than the direct gaze of definition it should be considered in an indirect fashion. As Cocker says:

'Somethings cannot be viewed directly; sometimes you have to look away. Seeing shadows requires a degree of blindness to the light; not knowing is the condition linked to being in the dark.'  
(Fisher and Fortnum, 2013: 128)

Therefore, I decide not to decide what experience X was or to state what caused it. It is not possible to rationalise everything. Purposeful indecision is the method of choice. Paul Carter quotes Fernando Pessoa who says that:

'Everyday things happen in the world that cannot be explained by the physical laws we know. Every day they are spoken of for a few minutes, forgotten and the same mystery that brought them carries them away, transforming the secret into forgetting. Such is the law of things that have to be forgotten because they cannot be explained. In the sunshine the visible world continues to be normal. Something alien observes us from the shadows.'  
(Pessoa cited in Carter, 2004: 27)

## 1.4 Chapter Conclusion

Perhaps all railway junctions are particularly unwelcoming places, not somewhere you might want to stay for long. This reflective description of them in *The Times* newspaper would have been written at the time of Riccarton's heyday and it reads:

'And yet in themselves they present as a rule few attractions. There is about them an inescapable gustiness. The traveller takes such shelter as he can, a bookstall perhaps or the narrower comfort of an automatic machine, but the wind will rush around the corner and "winkle" him out of his cover. The seats there have a peculiar hardness, and the waiting room fire is at best a smouldering imposition. There is a forlorn quality about them and some carry it so far that they are approached by no road and lie utterly solitary, surrounded by a waste of marsh. They have but a single duty to perform; they are junctions and nothing more. A few forgotten milk-cans or coal trucks may have spent the night there or a goods train under its pall, but no human traveller has ever got out there save in the hope of going somewhere else as soon as may be.' (*The Times* "Fourth Leaders", 1945:94)

So maybe it was not so strange that I found Riccarton Junction inhospitable, given the isolated location and derelict condition. Perhaps it is unsurprising that I felt repelled, and yet I believe it was something more, something that I still cannot grasp. It seemed to want us to leave, the feeling of rejection from the place palpable. Pressing against it, resisting the force seemed akin to leaning into the wind or river current, to stop myself from being knocked over. And yet, additional to this sensation was an incongruous sympathy that consumed me; empathy for this place deemed obsolete, stripped of purpose and abandoned by its community.

In this chapter I have explored what experience X, (my reaction to visiting Riccarton Junction as a child), might have been and whether these disconcerting and opposing reactions might have been in response to the remnants of past events remaining in the ruins. Considering concepts from the abject to the uncanny to the spectral, I have tried to gauge if any of these

really describe the sense of foreboding I encountered. After investigating these concepts I concluded that any or all of them might be fundamental to experience X but that in definition there is loss; particularly in regard to my studio practice. Whereas classification immediately curtails possibilities and limits ways of thinking, keeping experience X open-ended and indistinct allows for speculation and can provoke creative approaches to articulating encounters with place. Fundamentally not knowing what experience X was inspires my studio practice to a much greater extent than producing work within set parameters. As Martin Heidegger says, (cited in Fisher and Fortnum):

‘The unknown is not beneath, behind or secreted within the work, the unknown is the work....This incomprehensibility... is always a contingent aesthetic act....an infinite project of reflection on not knowing.’  
(Fisher and Fortnum, 2013: 8)

While deciding that experience X should remain ambiguous, my curiosity about it continued. Questioning whether it is possible to trigger the same response again, and how I might go about doing so, in the next chapter I will explore some of my endeavours beginning with a return to Riccarton in 2005 which highlighted it as a central theme to my research.

‘In the fading early evening light Riccarton Junction is a gloomy place. And yet there is a sense that something lingers here. It is as if the old place is, patiently, waiting for a train, long delayed, the sound of which can sometimes be caught distantly on the wind.’(McCredie, 2015)

## Chapter 2

### **Beyond Dwelling**

After consideration, I decided that experience X should remain uncategorized; however this did not alter my resolve to trigger it again. Insistently unnerved by the childhood engagement, in this chapter I consider my initial attempts to revive the phenomenon. Revisiting the site emphasized the personal significance of reconnecting with Riccarton Junction which then became key to my research. Following this unsatisfactory return, subsequent approaches included psychogeographic exploration; investigating whether this reaction might be found in other locations marked by abandonment. Then, exchanging movement for stillness, I examined drawing in the landscape as a more intense method of perception, (which following Tim Ingold might be considered a form of 'dwelling'). (Ingold, T. (2000) After these direct processes, I began to explore indirect methods of interaction with abandoned place, to try and animate instinctive identification. This led on to my research manipulating paper maps, where I investigated the effects of erasure on the capacity of the map to facilitate temporal connection to place.

### **2.1 Return**

Decades later, my father and I retrace our path; this time walking the route of the Border Counties Line, station to station, from Saughtree to Riccarton. My hope is that I feel the strongest possible sense of place, respond instinctively to the site again and re-encounter the unsettling experience X. Hopeful that this place could act as an archive of past involvement, and that Riccarton might hold remnants of our previous encounters.

As Rebecca Solnit says:

‘Perhaps it’s that you can’t go back in time, but you can return to the scenes of a love, of a crime, of happiness, and of a fatal decision; the places are what remain, are what you can possess, are what is immortal.’ (Solnit, 2006: 117)

And so, prompted by an uneasy curiosity, we return.

Riccarton Junction

I think that it was around Easter, a fragile spring day. Saughtree station now a holiday home with restored engine shackled to a token length of track and beyond this the once empty fells now darkened by regulation forest. We wade shin deep through cuttings flooded with peat stained water, the bog sucking at our boots, slalom our way through spindly poles of birch puncturing the track.

I am alert for recognition, I of place, place of me but...

nothing.

Happening upon the heavy piers of a bridge, a connective structure long gone, my father recollects it complete, laments the indifference of neglect.

Suggestions of an old snow fence made of sleepers lists unsteadily from the side lines evidencing previous intent.

A final curve and we are there,

except we’re not.

I struggle to connect this view with my long held image of Riccarton. The tang of desolation is spent; this place is now benign. Although the platforms remain and the blind structure of the station agent’s house stands, they appear as tame ruins not the accusatory shells I remember.

The final indignity, a melamine information board presents a sanctioned version of history.





Figure 2.1. Station Agent's House, Riccarton, circa 2005.  
Photo Credit: Michael Money.

Far from triggering experience X, loss occurs as the new encounter occludes the original. I hunt for the sense of eeriness and unease that enveloped me as a child, but the narrative is overwritten. Until I returned, experience X still existed for me, surviving virtually through personal reminiscence, but the new exposure to Riccarton suppresses rather than revives this. In *'A Field Guide to Getting Lost'*, (2006) Rebecca Solnit observes the impossibility of possessing the intangible, she says:

'Some things we have only as long as they remain lost, some things are not lost only so long as they are distant.' (Solnit, 2006: 41)

As discussed previously, in Chapter One, a direct approach in order to examine the ephemeral is counterproductive. Our purposeful return is a blunt instrument, the first potent response came unbidden, stole up from the peripheries; coming back I found a dispassionate simulacrum of the original

place. Dylan Trigg describes revisiting his childhood home, where the new experience disconnects him from the recollection:

‘Crossing that borderline, I would risk conflating the traces of familiarity with the presence of unfamiliarity, entering into the scene of a different timescale, and so producing a place divested of its intimacy with my memory ...’  
(Trigg, 2012: xiii)

Maybe experience X can only exist in confronting the unexpected, it is present solely in the first meeting; further acquaintance with the site turns the enigmatic into the banal. So if initial encounters with place provoke the most intense reaction, and experience X cannot be replicated by returning to Riccarton, could it then be found somewhere else? Determined to pursue it, I seek out other sites that I think might produce it; other abandoned locations, other places of absence.

## 2.2 Drifting Purposefully

Exploring empty places has become a family tradition, my paternal grandfather, a steadfastly law abiding man, was inclined to investigate the building sites of the Home Counties, whilst my father has been fascinated with ruined places since childhood. He has written a personal account of his experiences, *A Diary of Dereliction*, (2018, unpublished) and has attempted to classify nine stages of decay and the reaction they provoke from *disused* with a sense of intrusion, through *dilapidated* provoking sadness to *shell, remains, traces* and finally *site* - only of archaeological interest.

Riccarton Junction is categorized as:

‘Condition – Derelict

Characteristics - Probably vandalised. Still roofed but at least some slates & tiles missing. All window glass smashed, and frames broken, doors off. Inside: damp and mould damage. Plaster/paper falling off.

Reaction – Violation of a once private and valued space.

A greater sense of loss, not just the building but a way of life and memories of previous users’. (Michael Money, *A Diary of Dereliction*, 2018)



Figure 2.2. Riccarton Station, circa 1978.  
Photo Credit: Michael Money.

Thus, it would seem that there is merit in not only finding an abandoned site but additionally encountering it in a particular point of its decline. Oscillating between what remains and what has gone, the previous inhabitants persist by implication. As Tim Edensor says:

‘And yet their absence manifests itself through the traces, shreds and silent things that remain, in the objects we half recognise or imagine.’  
(Edensor, 2005: 154)

Many places hold traces of their past only in name, but abandoned places, at a certain stage of decay, not sanitised, obliterated or tidied up, present their histories most blatantly. Therefore I need to hunt out the places that are not deemed worthy of preservation, those, that have been left to decay but still retain a vestige of past occupation. Accordingly I embark upon a succession of explorations looking to trigger experience X in another location. These explorations range from the domestic - a farmhouse exposed to the elements



on the Durham moorlands still with the remnants of family life, kitchen cupboards wrenched from the walls, soil visible through collapsed floorboards, to the industrial desolation of Steetley Magnesite blighting Hartlepool, alien in form and scale.



Figure 2.3. Steetley, Hartlepool, circa 2011.  
Photo Credit: This is Hartlepool.

Each visit takes place on foot and has no preordained route. I meander through these sites, led by curiosity and chance; enthusiasm tinged with caution drives the process. Every encounter is a random exploration which gradually leads to a tentative acquaintance with place. I watch how the light skims surfaces, and observe where shadows lurk. Seeking out hidden corners, I observe the site from different heights. Scrambling over high ground then crouching low down and scratching around on the earth I enact a disorganised archaeology often revealing seemingly incongruous layers of stuff. Misplaced and discarded items, now disused and unwanted, tell half-truths and tall tales about what occurred here. Some things relevant to the

history of this place offer glimpses of the past, whilst fly tipping sporadically adds layers of artefacts alien to the landscape; net curtains nestle amongst the rubble, a sun bleached plastic toy lies beside broken bricks and always the ubiquitous, single, discarded glove implies a ghost of human occupancy.



Figure 2.4. Steetley, Hartlepool. 2013.  
Photo Credit: Clare Money.

My erratic rummaging intermittently uncovers objects transformed by weather and time into grotesque versions of their former selves. I found some worn fragments rusted, fused and unusable but somehow they seemed to form a collection and I duly grouped and recorded them in paint without categorisation.



Figure 2.5 .Paintings of Found Objects. 2013.  
Photo Credit: Clare Money



Occasionally, I bring home a souvenir, perhaps an item mutated by its situation. A weathered telephone directory takes on an organic form; now indecipherable, it is transmuted by circumstance from functional article to an object of curiosity.



Figure2.6. Weathered Telephone Directory.  
Photo Credit: Clare Money

These forgotten things become steeped in the place where they come to rest, without my intervention they would be absorbed into the ongoing narrative. Thus a journey through sites such as these feels like an act of discovery. My oblique exploration facilitates disclosures as I traverse the terrain. Walking is a particular way of being in the landscape; the tempo of movement allows significant absorption of the surroundings and promotes an empathy with place. But it is important to recognise that not all walking is undertaken with the same intent.

To stride stomp or strut.

To trek or trail.

To tramp trudge traipse.

Rambling, ambling saunter or stroll.

To stalk.

Different paces for different places, the intent widely varying.

As Tim Ingold says, 'There are many ways of walking, and not all of them lead out.' (Ingold 2013: 7) Walking can be political, a defiance, mundane or inspirational; a means to an end or an end in itself. Much has been written about walking in the landscape by philosophers including Jean-Jacques Rousseau and Henry David Thoreau and by writers such as, Iain Sinclair (*London Orbital*, 2003), Robert McFarlane (*The Old Ways*, 2012), and W. G. Sebald (*Rings of Saturn*, 2002). Guy Debord defines psychogeography as:

'The study of the specific effects of the geographical environment, consciously organised or not, on the emotions and behaviour of individuals.'  
(Debord cited by Coverley, 2006: 10)

Often characterised by urban wandering, a typical method of psychogeography is the *derive*, 'a technique of transient passage through varied ambiances.' (Coverley 2006: 93) The *derive*, often seen as a subversive act, challenges the norm by prioritising experiencing the course of a walk rather than focusing on a destination. Iain Sinclair advocates this type of walking as, 'the best way to explore and exploit the city.' (Sinclair, 2003: 4)

He claims that:

'Drifting purposefully is the recommended mode, tramping asphalted earth in alert reverie, allowing the fiction of an underlying pattern to reveal itself.'  
(Sinclair, 2003: 4)

Sinclair's *drifting purposefully* might be akin to Thoreau's *sauntering*, which he described as the 'art of walking' (Thoreau, 1851), these terms appear analogous to my exploratory meanders guided by happenstance, but perhaps these approaches are still too focused. Sinclair talks of *alert reverie* but maybe this is also over determined. I suggest that an *active inattentiveness* should be adopted, where the mind is consciously not seeking anything but is instead open to everything and anything that place might reveal. By this I mean consciously remaining unfocused, rejecting agenda or preconception about what may be waiting discovery. Gretel Ehrlich says that:

'To see and know a place is a contemplative act. It means emptying our minds and letting what is there, in all its multiplicity and endless variety, come in.'  
(Ehrlich cited in Least-Heat Moon 1991: 5)

Tim Ingold discusses alternative ways of walking, comparing the child's differing perception of place between walking in a crocodile and the more random dalliance of the unaccompanied journey home from school. He describes the latter as akin to the labyrinth with,

'...no commanding view and no glimpse of an end.' (Ingold, 2013: 7)

Further he claims that the intentional traveller is,

'...wrapped up in the space of his own deliberations, is, by the same token, absent from the world itself.' (Ingold, 2013: 9)

Whilst the alternative path follower of labyrinth walking is,

'...not so much intentional as *attentional*. It draws the follower out into the presence of the real.' (Ingold, 2013: 9)

So to wander, allowing the surroundings to penetrate our consciousness, to pay attention without fixating on the final destination is to maximise this experience of place. But in reality can we absorb as we traverse space?



In walking through ruins I select a passage through space. Through the chosen route that I scribe, I draw a line with my body. As I move I am aware of my internal dialogue, responding to the world from within myself.

Perception of the external is received in flits between sound, sight and sensation. It is a transitory experience, as Rebecca Solnit says:

‘A lone walker is both present and detached from the world around, more than an audience but less than a participant.’ (Solnit, 2001: 24)

Habitually, negotiation of the ground remains central to my consciousness; only in the pauses in movement does the place substantially embed itself.

Therefore in walking I join the dots between the background impressions and studied views that punctuate my journey. Snap shots remain.

Drifting purposefully introduced me to the intimacies of distinctive and affecting places, places which exuded abandonment. However in none of them did I encounter experience X; perhaps the nature of those encounters was too transient. Whilst walking can facilitate a significant relationship with place, how much more intense might the encounter be, if, rather than travelling through we stop and allow our surroundings to come to us?

Perhaps stillness is critical in order to initiate profound connection and thus trigger experience X. Walter Murray describes how, when exploring a derelict cottage, the disturbing character of the house overtakes him, he writes:

‘And then in an instant the chill loneliness of the place swooped down upon me; the cold hand that had rested upon my shoulder now clutched me violently by the throat and the appalling dreariness which so many years’ solitude had fashioned, held me motionless...It was as though the place resented intrusion, as though human life had no further right there. It resisted passively while I moved and made a noise, but the moment I stood still it reasserted its own character with an intensity that was appalling. Its grip was icy. I was frozen motionless numbed in heart and mind.’ (Murray 1950: 10)

So perceptions of place when static might create the necessary conditions for experience X to occur. Perhaps I can increase the intensity of my psychogeographic investigations by remaining still. Building upon my many years of sketching and painting outside in the landscape, it seems innate to study drawing in-situ as a means of connecting to place. As John Berger says:

'Every artist discovers that drawing – when it is an urgent activity – is a two-way process. To draw is not only to measure and put down, it is also to receive...like burrowing in the dark, a burrowing under the apparent. Sometimes the dialogue is swift...it is like something thrown and caught.'  
(Berger, 1992: 131)

So if to sit and be still and draw facilitates an exchange, what is the nature of this exchange?

### 2.3 Drawing - Collaboration with Place

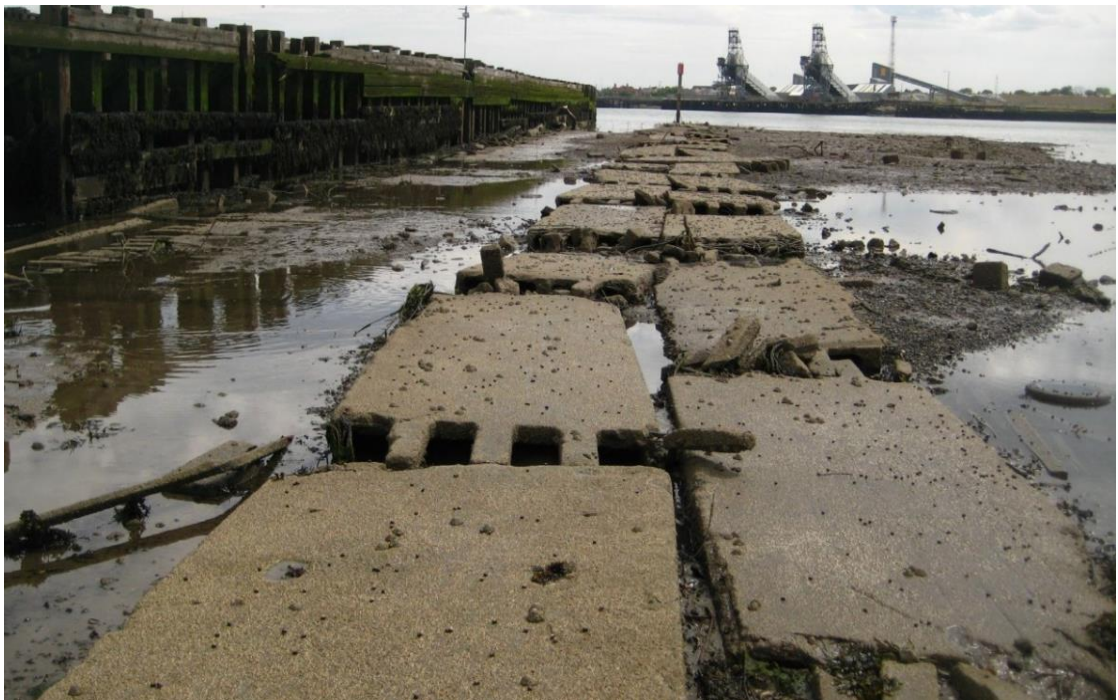


Figure 2.7. West Staithes, Cambois, Northumberland, 2012.  
Photo Credit: Clare Money.

## **Cambois, South East Northumberland - Site of former West Staithes**

'Upstream, the riverbank and its hinterland are an annexe of Belgian Symbolism: low, grey-green, belated, formally a place but in fact an end to places, formally a flood –plain but in fact somewhere geography has finished dealing with.' (O'Brien, 2007: 17)

Drawing outside, starts with location, then a site is selected, before the collaboration of making place begins. My perception is focused externally, a desire for veracity; I am a conduit between place and paper, responsive mark making a jotted code for my dialogue with here now. I find a lonely place, down by the River Blyth, somewhere discarded and unwanted.

I am here now.

I commit to this place.

I sit on the earth and am still.

With an open agenda, without the urgency to arrive anywhere, I experience an episode of here; it shifts and shimmers around me whilst I stay, stationary.

I remain whilst place gently unfurls around me.

Listening until it speaks, watching for the slow disclosure, I wait for place to permeate my senses.

This is not a journey from one location to another but perhaps there is a passage.

Might stillness be elemental in enabling meaningful engagement with place, to fully experience its intricacies and intimacies? Yi-Fu Tuan says that,

'...if we think of space as that which allows movement, then place is pause; each pause in movement makes it possible for location to be transformed into place.' (Tuan 1977: 6)

Pause.

Lull, gap?

Pause.

Suspension, hesitation?

Pause.

Poised, tension, anticipation?

Tim Ingold introduces the idea of the 'dwelling perspective' developed from the later writings of Martin Heidegger. Heidegger himself terms dwelling as constancy, a remaining in place. He writes that, 'dwelling itself is always a staying with things.' (Heidegger, 1971: 150) He refers to this as constancy, a remaining in place. The act of drawing enforces stillness, so in sketching I commit to 'staying with things', with my stasis a pause is created and enables place making to occur. I allow place to occupy me, as I in turn occupy.

I sit on the earth and am still.

As I work the surroundings come into focus, I am aware of shifting light, patterns of weather move around me, a gust lifting the corner of my paper, then quiet again and a brittle insect lands on the surface.

I sit still.

Water laps closer as the tide advances, submerging the tar soaked timbers sunk into dank silt.

Fragile rusted nails litter the shore, brick fragments bastardize the soil, torn bleached black rubber piping rears out of the bank flailing in the river light.



Figure 2.8. West Staithes, Cambois, 2012.  
Photo Credit: Clare Money.

Still I sit.

Chains of tyres meander out across the mud, trapping crabs for bait. Beneath the substructure a drowned boat, a fine layer of sediment veiling the painted wood. How dark are the shadows? Where does the light glance off? What marks should I make to tell of this place?

Still I sit.

Light rain spots the paper surface, the water crumples, spiteful ripples shrouding the glassy depths, a creeping cold steals from the earth into my bones, fingers stiffen and become clumsy.

But still I sit.

As I work, my understanding grows; the temperament of this place unfolds; the act of drawing a catalyst between the artist and place. My paper is a battleground scarred with gauche inscriptions. Smears, scratches and smudges a crude intermediary between us. When I leave, this place and I, we have a fledging understanding; a reluctant disclosure. Both tainted by the other our narratives now amended. To draw this place is a two way process.

As Andre Marchand says, after Paul Klee:

'In a forest, I have felt many times over that it was not I who looked at the forest. Some days I felt that the trees were looking at me, were speaking to me.... I was there, listening.... I think that the painter must be penetrated by the universe and not want to penetrate it.... I expect to be inwardly submerged, buried. Perhaps I paint to break out.'  
(Marchand cited in Merleau Ponty, 1964: 167)

Many people set out to engage with place in different manners; botanists, geologists and archaeologists seek distinct accounts contained in or on the land. So how does a visual arts practitioner differ in their intent? Rather than dissecting the landscape, partitioning it into discrete narratives in order to concentrate on a singular aspect, might an artist's eclectic, non-hierarchical absorption of place allow them a unique perspective? As Andrew Greig suggests,

'Sometimes the more you know the less you see. What you encounter is your knowledge, not the thing itself.'  
(Greig cited in Collier and Morrison-Bell, 2013: 7)

In this way perhaps perception of place is hindered by prior expectation or agenda. Maurice Merleau-Ponty claims that:

'Only the painter is entitled to look at everything without being obliged to appraise what he sees. For the painter, we might say, the watchwords of knowledge and action lose their meaning and force'  
(Merleau-Ponty 1961: 353)

So returning to the idea of active inattentiveness, perhaps engaging in

observational drawing in situ, (itself an immersive activity) has the dual advantage of forcing acute study of the visual surroundings whilst allowing a sense of place to develop. As the attention is focused on the dialogue between seeing and responding to the landscape, a liminal state arises that encourages another kind of awareness to enter from the margins. Nikos Papastergiadis recognises the engagement that artists form with place.

He states that

‘Artists have used specific places, not as a flat stage upon which they can perform their practice, but as active sites. Artists acknowledge the constitutive role that spatial forces play in our everyday experience.’  
(Papastergiadis, 2006: 202)

He also proposes that contemporary artists’ involvement with place goes deeper still than dwelling, suggesting that:

‘the artist does not simply dwell in a place but collaborates with place. The collaboration is more than hospitality; it is a small gesture in a specific place, which bridges different lives.’ (Papastergiadis, 2006: 202)

Accordingly, I suggest that the process of drawing in-situ, can result in a deeply insightful relationship, and functions as a meaningful discourse with place, yet I am still frustrated by the outcome. The image created is too superficial, focused on a description of what I have seen and does not embody what the place revealed to me. As Lucy Lippard says:

‘...a painting, no matter how wonderful, is an object in itself, separate from the place it depicts. It frames and distance through the eyes of the artist, which is what it’s supposed to do.’ (Lippard 1997: 19)

Maybe the drawing as an artefact is in itself inconsequential, the physical paper record a by-product in a more elemental connection between me and here. Even though I may have gained a significant insight, and even felt appreciably moved by this site, a lonely and abandoned place, ultimately the result was inadequate and I did not trigger an X-like experience. So as these

direct interactions with discarded locations had not been successful it seemed necessary to find another method of relating to place. Then, knowing my love of maps, a friend gave me a shoe box full of discarded maps; an eclectic mixture of Ordnance Survey, tourist maps and even some gaudy geological maps, mostly covering the South East of England.

“Do you want these? I don’t know what to do with them.”

Granted permission to tamper with a maps authority? This seems an uncomfortably subversive action, particularly for a geologist’s daughter.

Unfolding them in the studio, I notice how other people gather round and, almost without exception, search for somewhere known. Place names are sought, routes traced, locations recalled. Using the map as intermediary, it appears possible to transport oneself elsewhere and experience place vicariously. Martin Heidegger suggests that to recall place goes beyond an image in our minds but rather, is an actual experience of place. He writes that:

‘We do not represent distant things merely in our mind-as the textbooks have it-so that only mental representations of distant things run through our minds and heads as substitutes for the things. If all of us now think, from where we are right here, of the old bridge in Heidelberg, this thinking toward that location is not a mere experience inside the persons present here; rather, it belongs to the nature of our thinking *of* that bridge that *in itself* thinking gets through, persists through, the distance to that location. From this spot right here, we are there at the bridge-we are by no means at some representational content in our consciousness. From right here we may even be much nearer to that bridge and to what it makes room for than someone who uses it daily as an indifferent river crossing.’(Heidegger, 1971: 6)

This suggests that using the map as a catalyst, might offer a profoundly different experience of place. Perhaps, as Heidegger suggests, a more significant encounter than being physically present. Might I be able to engage more acutely with somewhere, and perhaps even actively retrigger experience X, using a symbolic representation of place?



Is the remote connection made through maps more meaningful than the one generated by actually being there?

National Library of Scotland - A building crammed with records of place and time. A room full of maps, a table covered in paper layers of history. A collection of four sheets, four out of many; begin to tell of my engagement with this place. Singly, each sheet embodies a frozen moment, but collectively they speak of the birth and death of a community; habitation blossoming, halting, and then ebbing away.

Perhaps the exchanges between these four sheets might form a meaningful dialogue. These exchanges are based on what is shown, and importantly, what is not; it is not just what is represented on the sheets but what has occurred in between them that creates the conversation. The interludes between the recorded and the time not represented make for rifts in the tale and allow for possibilities of place that a map fixed by a single date, 'a statement', cannot accommodate.

But each of these maps is overloaded, crisscrossed with data irrelevant to my perception of the place represented. Perhaps there is a way that I can alter the mass produced diagrams, promote the gaps and encourage alert reverie of place. Maybe as Jeanette Winterson suggests:

'A private landscape in a public place can only happen imaginatively. An old map and a long forgotten guide can re-open a place to its own past, and give a sense of continuity as well as romance. It is not necessary to stand dutifully on a preserved ruin or to visit a museum to feel the history of a city; it is better to find the layers for yourself – a kind of virtual archaeology where whatever you discover will be yours to keep'. (Winterson, 2006: 3)

## 2.4 Chapter Conclusion

In my initial attempts to trigger experience X, I went through a series of processes each of which led to distinctive encounters with abandoned place.

A return to Riccarton resulted in a disappointing reunion; on second meeting the place now seemed benign with no trace of the previous menace.

Therefore, I concluded that primary confrontations might yield the most powerful reactions and so visited a series of other sites, sites that, in common with Riccarton, were derelict and abandoned. Diverse methods of contact were employed from the traversing of space afforded by walking, to the stillness of drawing in the landscape. The latter invited intense direct exchanges with the surroundings and could be thought of as a form of inhabitation or dwelling. John Wylie describes how everyday activities can be considered dwelling experiences and concludes that,

‘...dwelling is, finally, a poetic vision of the gathering together of earth and humanity as landscape. (Wylie, 2007: 179)

So these intimate engagements with place operate as a dialogue between ‘earth and humanity’. In the course of these engagements with place, in order to maximise this dialogue, it became apparent that I needed to foster ways of being in the landscape that would allow me to sense the peripheral; to become aware of the transient and remain open to what place has to tell. The manner of engagement adopted will determine the profundity of place making. Assuming openness in attitude, that I would like to describe as an ‘active inattentiveness, allows for a more meaningful understanding of place than an approach with specific intent or agenda.

However, despite visiting several locations in poignant states of discard, which often provoked a potent melancholy, in none of them did I encounter

experience X. As direct encounters and descriptive artistic representation fell short of my intent, it became apparent that a radically different connection with place needed to occur.

Initial investigations with some maps deemed obsolete, (dating from 1970's), revealed how we use them not only as a functional navigational guide, but additionally to relate to places we know or have known. In locating a place once familiar on a map, we are somehow eerily transported both through space and time to that previous encounter, and as Dylan Trigg says:

‘what can be fused with a greater intensity of strangeness than the experience of remembering, which by dint of its structure, invites a no-longer-existing world, fundamentally absent in its structure and discoloured in its content, into the experience of the still-unfolding present?’ (Trigg, 2012: 33)

Looking at a handful of maps of Riccarton, echoes surface over the years, fleeting fragments that return me to a strange and unsettling place when I was another version of myself. In these tender piercings the present becomes disconnected and perception of time itself is uncannily altered.

In my next chapter I will examine the intensity of place communicated by maps and investigate whether through artistic intervention this can be further increased. If mass produced impersonal maps can provoke significant associations then perhaps altering them to reflect my individual relationship to somewhere will result in a deeper connection, maybe a more immediate instinctive response and might even have the potential to trigger experience X.

## Chapter 3

### **Occluded Maps**

In the previous chapter, *Beyond Dwelling*, I detailed my early attempts to trigger experience X, from the partial results generated by direct involvement, to the intriguing ones of vicarious connections using maps. In this section I examine how maps operate, and investigate the effects of my artistic interventions on their impact.\* I aim to explore the potential for the map to act as an intermediary between viewer and place, and question whether it can provoke profound temporal association. Examining what I believe a map can and cannot do, throughout my inquiry, I have worked on the basis that despite their authoritative appearance, maps mainly function on an intensely intimate level. It is investigation into this distinct involvement that forms the focus of my studio practice. Here I explain their particular significance to my family, what they mean to me, and the tensions generated in my interventions with them.

An essential element of experience X was the palpable sense of absence which Riccarton possessed, a place still suffused with what it might have been, an uneasy lingering of the past. Here I look at temporal connections made via maps, and question whether distant engagement to remembered, experienced and imagined place can be deepened through artistic interventions on maps.

\*Maps undoubtedly yield power. They are indisputably political documents, an important aspect to note but one which I do not intend to cover in this thesis. My attention is rather aimed at the personal connection with place that maps can facilitate.

Through my studio practice, manipulating maps, I aim to examine the impact of selective erasure. By paring back data to alter the spatial significance of maps, I intend to create an indeterminate temporal space, where past and present can coexist, and then investigate the potential for this occlusion to trigger particular response to place.

### **3.1 Defining Maps**

*The Oxford English Dictionary* offers the following classification, stating that a map is:

‘a diagrammatic representation of the earth's surface or part of it, showing the geographical distributions, positions, etc. of natural or artificial features such as roads, towns, relief, rainfall, etc.’ (Onions, 1991)

This is a narrow interpretation with important omissions such as astronomical or geological maps but provides a basic definition upon which I can deliberate. On an aesthetic level, must it be diagrammatic? Maybe a map should be defined as any representation that enables us to locate our position, in relation to our surroundings, and thus to navigate through neighbouring areas? Crucially, we trust a map, we take a map to be an objective illustration of place without prejudice, yet in reality a map is always partisan in the information it contains and the way in which this is presented; it is a biased depiction of place to which we collude. As Tim Ingold says,

‘The map is a construction, an abstraction an arrangement of markings that relate to spatial “reality” only by agreement not by sensory testability.’ (Ingold, 2000: 227)

We collectively subscribe to the coded account presented to us despite its apparent sensual deficiencies. You could, perhaps, describe a map as an authoritative symbolic depiction of the landscape as seen from above,

gathered from multiple viewpoints; however, it is not a view and nor can we replicate the aspect suggested by it. When discussing the nature of map making, Tim Ingold proposes that the surveyor's job is to:

'Take instrumental measurements from a considerable number of locations and to combine these data to produce a single picture which is independent of any point of observation. 'This picture is of the world as it could be directly apprehended only by a consciousness capable of being everywhere at once and nowhere in particular.' (Ingold, 2000: 191).

We might identify a picture as a map by the bird's eye view of place it depicts, but importantly the map is an inaccessible vista, both located to place vicariously yet unable to share the view.



Figure 3.1 Clare Money, *Memorial*, 2014.  
Photo Credit: Jason Revell.

With no sense of perspective, everything is equally removed, held at a distance. Yi-Fu Tuan describes the impossibility and endlessness that a map might imply, he says that,

‘The map is God’s view of the world since its sightlines are parallel and extend to infinity.’ (Tuan, 1977: 123)

Despite the mathematical appearance and tempting facade of scientific accuracy, it is a representation of landscape that is impossible to experience. If the place it depicts cannot be encountered, then it follows that the map is offering an illusory description; divorced from reality. A map radiates a deceitful authority, it can never be objective; it is in reality only someone’s opinion, a skewed construct surveying the land from a particular point in time. It cannot be *the* truth about the landscape, beneath the manipulation of pre-set symbols lies a human perspective – particular handling of particular particulars. So in both production and in use, different agendas clash and combine. Tim Ingold comments on this collusion between cartographer and reader:

‘The reality is that no map however ‘modern’ or sophisticated the techniques of its production, can be wholly divorced from the practices, interests and understandings of its makers and users.’ (Ingold, 2000: 225)

And yet enough truth persists for us to believe, and without this belief the map cannot function. The reason that maps yield such power is the credence that we endow them with, and this conviction rewards us with access to profound liaisons with place experienced, remembered and imagined.

### **3.2 What a Map can do**

I unfold a map and a three way conversation commences, between map, place and viewer; the map, primed, becomes galvanised and offers admission.

I open the map to unfold a now, a then, a whenever.

Where am I now?

A map is commonly understood as a tool for navigation. Whilst we actively experience our surroundings, the map situates us in the landscape and illuminates our perception of the particular location. It allows us to get a grasp on the topography and our physical position within it. But significantly, in addition to using it as a device to chart our coordinates, the map encourages both spatial and temporal conjecture. Lucy Lippard describes how, rather than solely functioning in the present, the map allows us access to future and past experiences of place. She says that:

‘Maps (especially topographical maps) are catalysts, as much titillating foretastes of future physical experience as they are records of other’s (or our own) past experiences. For the map lover, maps are about visualizing the places you’ve never been and recalling the ones you have been to. A map can be memory or anticipation in graphic code.’ (Lippard 1997: 77)

Where might I go?

A map operates above and beyond our experiential navigation of place. It functions as a tool used in the present to locate ourselves, but we might also use a map to speculate about a place yet unknown and in so doing create an alternative relationship via map to the land. In this particular interaction the map functions ontologically as a form of promise. With a map in front of us, we know that we are in possession of more than a sheet of paper, the information recorded far beyond a collection of geo-spatial material. Perhaps it is in part an authority to put our trust in, thus gaining a guide, a sanction to journey and a promise of freedom. Furthermore, the map might permit us access to other people’s travels, others people’s places.



Imagined land is not only about where we might go, but also about engaging with where others have been.

Where have I been?

Through a map we might also connect to places in our past. When faced with a map of a known place we seem compelled to seek out the precise point locating a house we once lived in, a journey we previously took or somewhere formerly familiar. Simply to find a street name marked down where we once dwelt is to sense a homecoming. And this is not merely about reading the text; a list of places shares none of the evocation permeating the map. Thus maps operate as connective to the past both on personal and collective level. David Reason describes how the name of a place recorded on a map endures and forms a bond with the previous. He suggests that a map is:

‘...neither inventory nor itinerary, but a litany of landmarks, calling out natural features which have been associated with human history, human whim, human folly, human interest. The names on the map and on our breath recall a past people intimate with the land: where there are fields, every field has its name. The objective map is a social inscription of the apparently personal. To walk in a named place is generally to walk where others have gone before.’  
(Reason cited in Collier and Morrison-Bell, 2013: 78)

Whilst studying maps of Riccarton in the National Library of Scotland, I find vestiges of the past recorded, their location pinpointed.

*Mine Workings (Disused), Dismantled Railway, Quarries (dis), Lime Kilns (Disused), Settlement (site of), Airshaft, Tower (remains of).*

And before the railways and industry arrived, the maps speak of earlier times in ancient names, the origins of which are now unknown. So, as according to Lucy Lippard the maps act as an archive and traces of history linger:

She says that:

‘A map is a composite of places, and like a place, it hides as much as it reveals. It is also a composite of times, blandly laying out on a single surface the results of billions of years of activity by nature and humanity.’  
(Lippard 1997: 82)

Perhaps then a map of a familiar region offers a possibility of return, a virtual passage back. Of all the interactions discussed here, it is perhaps the connection made through maps to places in our past that is particularly affective. Riccarton when first encountered was already replete with the past, other people’s presence and subsequent absence held in the ruin of place. It is now a place that frequents my past, a splinter that continues to unsettle; perhaps it is possible to use the significant potency of maps as intermediary in order to access experience X.

### **3.3 Limitations**

But despite the potency of a map, only partial communication exists between it, the user and place. Difficulty in transmission arises and is dependent upon, when a map is drawn, the choice of information and the method of conveyance. All maps involve some distortion, and the smaller the scale, the greater the distortion. The representation of place through maps is not seamless, ‘it hides as much as it reveals’, (Lippard, 1982). Although unequivocally evocative, each sheet is ultimately only a page in the ongoing narrative of place, and with each subsequent edition the maps surveys space and time from a particular fixed moment. If we acknowledge place is always in transition, then when does past data become out of date? Forests grow and are felled, rivers migrate, houses are built, and demolished, places are abandoned or recovered or restored or smothered and names are altered or

misplaced. In the endless discourse between man and nature upper hands are gained and lost. As Lucy Lippard states:

‘Ruins are rapidly created in this society of planned obsolescence. Nature’s reclamation of human neglect can be equally fast.’ (Lippard, 1997: 125)  
However, although the relevance of the recorded data declines as place

continues to change over time, perhaps the map itself does not necessarily become obsolete. Tim Ingold criticises the map’s inability to depict movement stating that:

‘...the world of our experience is a world suspended in movement...In the cartographic world, by contrast, all is still and silent...Contrary to the assumptions of cartographers...life is not contained within things, nor is it transported about. It is rather laid down along paths of movement, of action and perception.’ (Ingold, 2000: 242)

He asserts that the map is a static record, and unable to fully communicate the patterns of life that inhabit place. But conversely maybe life *is* contained in things, captured somehow in places and perhaps the stillness and silence is part of the reason that maps are so potent. The pauses allow us to absorb, to return again to Martin Heidegger who says that,

‘...dwelling itself is always a staying with things.’ (Heidegger, 1971: 150)

Staying with place through the measured suspension of a map allows an intermission from the, ‘paths of movement, of action and perception,’ (Ingold) and lets in another understanding of place. Without the clamour of the everyday, in the quiet reverie between viewer, map and place, patterns are revealed; shaped land that speaks of past industry, shadows of lives lived, and beyond to the formation of the mountains, land and sea. With this in mind, I began my research into artistic intervention on maps - keen to discover whether I could enhance the already substantive connection made through maps until the map might speak more eloquently of my own involvement with place. Firstly it is necessary to give some background on



or holiday without the appropriate cartography to cover the area. Taught from an early age to appreciate and value maps, I took pride from teenage years in collecting my own set of Ordnance Survey maps; my favourites being the four 1:25,000 scale sheets that cover the Lake District. With these I first crossed the fells with friends, youth hostel to youth hostel, then an astonishing freedom. These personal associations add to what are already loaded objects; obsolete, unexceptional and of minimal monetary value yet still they powerfully resist interference.



Figure 3.3. Some of my grandfather's maps, 2018.  
Photo Credit: Joe Money.

### 3.5 Iconoclastic Actions

A map is reluctantly discarded, yet it is still a venerated document in obsolescence; ostensibly possessing value even when the information shown is outdated. It holds not only factual data but is indelibly impregnated with a sense of place and time. Therefore to intentionally abuse a map feels like a violent act. But, until activated, a map lies dormant. Without the intent of the



user to connect to this specific place the map appears to be simply a collection of data, containing apparently random patterns, information overlaying information, a cacophony of clutter. An unstable object – it might seem only to fully exist in the triadic interaction between itself, user and landscape. It is an interface which, when not in use withdraws and forms no bond. In this section I examine my initial research with maps, beginning to explore forms of deletion as drawing, using methods such as cutting, slicing, sanding and crumpling; with the aim of developing a vocabulary of mark making.

Believing it significant beyond its paper worth, to work with a map I first need to wrest control. It is extraordinarily difficult to overcome my sense of transgression, instinct appeals for a careful hoarding not destructive intrusion. I begin with a map of a place unvisited, unknown, my connection with it cursory (Figures 3.4 and 3.5).



Figure 3.4. Clare Money, *Slump*, (detail) 2013.  
Photo Credit: Jason Revell.

An A-Z street map, mainly text based with little or no information regarding geography, printed on cheap paper, easily read, a throwaway disposable diagram, this offers least opposition to interference. I peel off the cardboard cover, its last defence, then determinedly, purposefully, screw it up as tight and small as possible, disrupting the smooth folded sheet. I assault it, and then caress it as if soothing the broken surface, smooth/crumple, again smooth/crumple, intent upon obliteration. Over and over, the paper softens, fibres break down and are released with each compression in a fine puff of dust, the paper grows soft then supple, almost fabric like, until fragile it slumps limp, abject.



Figure 3.5 Clare Money, *Slump*, 2013.  
Photo Credit: Jason Revell.

Virtually unrecognizable, it seems defeated, the energy I have forced upon it reducing it to tattered paper. For all the shift in appearance it still clings to the identity of a map, grids and text are visible on examination, the close inspection forcing an intimacy, but the connection to place is now oblique.

Another go, this time an ordnance survey sheet presented on heavier paper, relying on a more advanced ability to interpret the icons and symbols describing the topography (Figure 3.6).

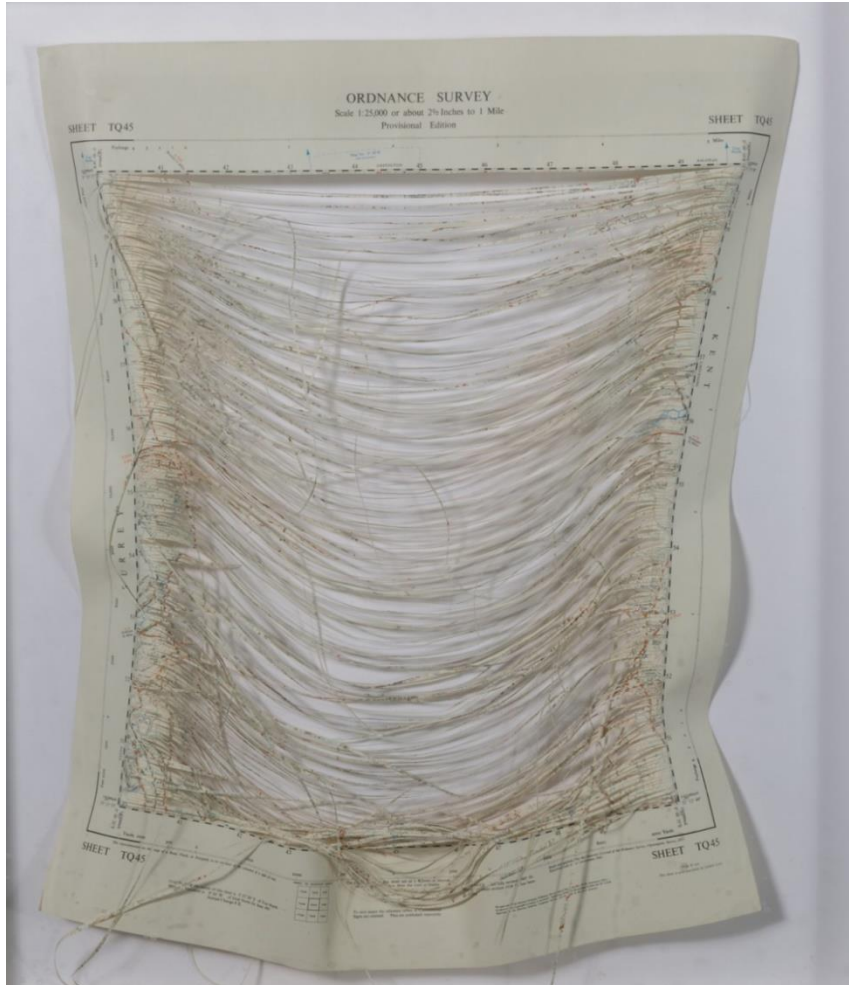


Figure 3.6. Clare Money, *Sliced*, 2013.  
Photo Credit: Jason Revell.

Yi-FuTuan notes that:

‘Cartographic ability presupposes not only a talent for abstraction and symbolization on the part of the primitive cartographer but also a comparable talent in the person who looks on, for he must know how to translate wriggly lines and dots back into real terrain.’ (Tuan, 1977: 77)

Using our ability to decode the symbols we construct a mental landscape

based on the signs depicted. Maps contain a wealth of signs, with different

maps relying on more or less complex systems. This map with both the

observant symbolism of contours and made of superior material probably

denoting a higher value, certainly more than the A-Z, makes ruin problematic.



A sheet of somewhere else unconnected to me, I surgically slice and shred until the belly of the map hangs sagging, still resembling a map but now unreadable. Erasing information, eradicating data, a semblance remains, but the map is rendered illegible.

In both of these pieces, the form of the paper is irrevocably altered and although they radiate an intriguing strangeness, partially identifiable, the erasure has gone too far and the connection to place is severed. I needed to find a more subtle form of occlusion. There is a tipping point between alteration and obliteration; there is a place of no return when a map ceases to be, reached in fine increments of interference.



Figure 3.7. Clare Money, *Dislocated*, 2014.  
Photo Credit: Jason Revell.

The next piece described (Figure 3.7), attempted to push this concept to the limit, peeling back the surface to reveal the linen beneath eradicating all but the small area of coastline, a small fraction of the area covered. Erasing maps leaves them both located and dislocated, with place names or geological features removed they might be anywhere, yet what remains is a form of representation of a particular place. Does this remaining sliver of site specific information still impart sufficient detail to call this a map? Even as the greater part of the land is absent, this residual fragment of topography is unique, particular only to here.

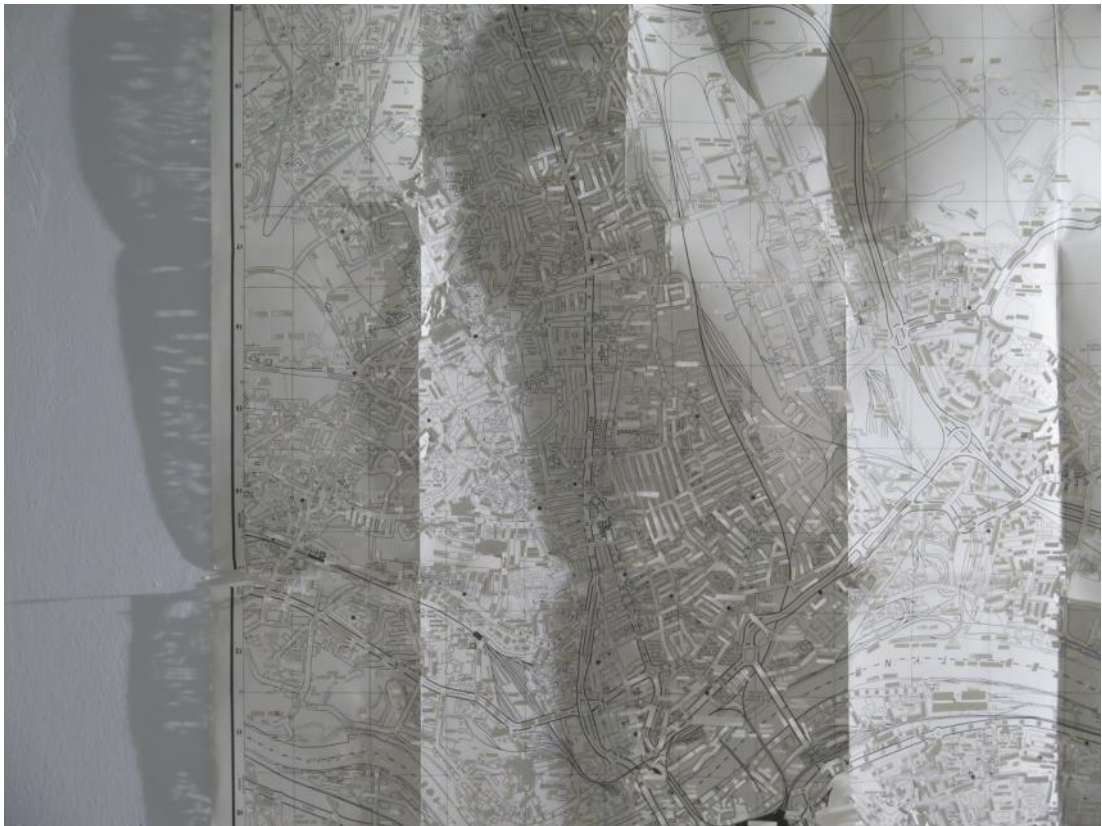


Figure 3.8. Clare Money, *Incision*, (detail) 2014.  
Photo Credit: Jason Revell.

Back to an A-Z but this time of somewhere familiar, Newcastle-Gateshead, so although the shoddy type of map seems relatively tractable, my familiarity with the location increases the sense of violation. I approach slyly, painstaking surgery, I individually cut out the individual pieces of text,

gradually revealing the pattern of mute grids. This time I sense a shift in connection rather than a breakdown. Without the immediate demands of the place names, other information becomes visible, patterns of habitation and the meanders of the River Tyne emerge (Figure 3.8).

It becomes apparent that each map must reach a particular stage of annihilation, where meaning is enhanced by removal rather than discarded along with the map data. In the gaps that are created by erasure, lie other possibilities. Without the cacophony of information, a lull is created where alternative readings of place might reside. Robert Macfarlane believes that the partial story told by maps enhances the relationship we have with it, he says that,

'The charm and the pleasure of a map lie in its reticence, its incompleteness, in the gap it leaves for the imagination to fill.' (Macfarlane 2003: 183)

So if I increase the *reticence* and *incompleteness* can I allow more space for beneficial speculation or by removal do I detach the map from reality?

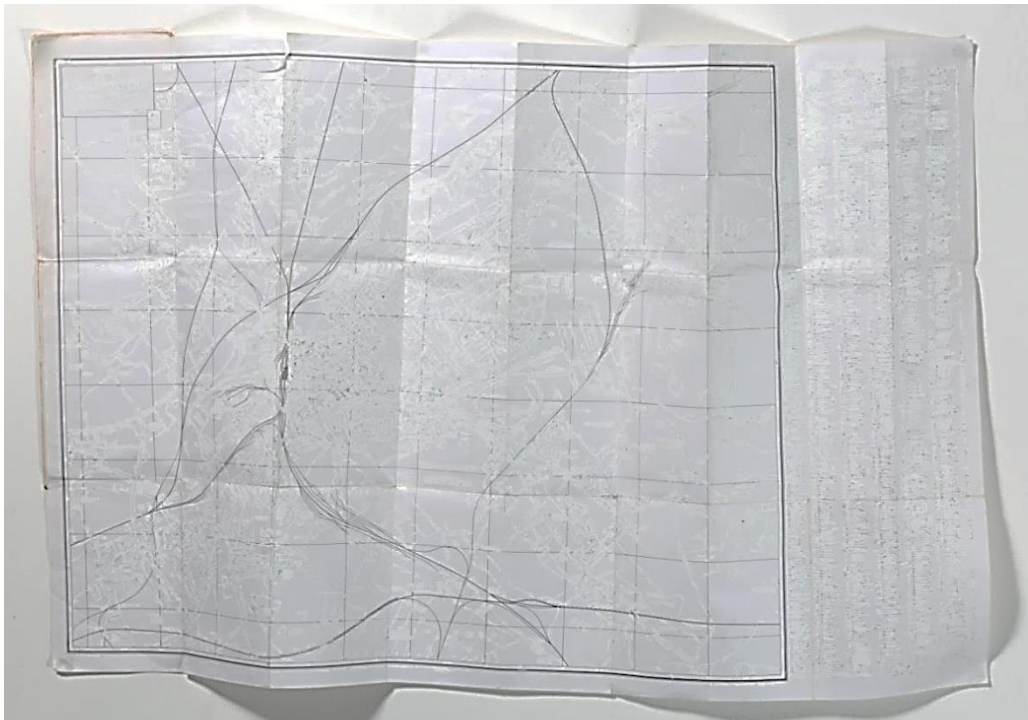


Figure 3.9. Clare Money, *Lines*, 2015.  
Photo Credit: Jason Revell.

Exploring other forms of careful deletion I work on another A-Z but of Doncaster dating from the 1980's (Figure 3.9). The method of choice a nostalgic dalliance with Tippex Fluid, as I remove text I become aware of the sinewy railway lines swaying across the landscape, white scabs smother streets to allow the elegance of engineering to take the limelight, a drawing created from a by-product of industry. I am excited by these hidden patterns, narratives of place awaiting discovery beneath layers of other data. Moving on to a map of East Anglia; this offers little resistance, a disposable motorway map with gaudy lines showing road categories. In the key, at the bottom is a classification - 'Other Roads', those not worthy of numbered recognition. I resolve to raise their profile, taming colour and detail with *Tippex Tape* (Figure 3.10 and 3.11).



Figure 3.10, Clare Money, *Other Roads*, 2015.  
Photo Credit: Jason Revell.

The completed picture shows starbursts of white where towns are hidden and emptiness in the centre where, perhaps, the land resists construction. These two pieces effectively reveal veiled narratives of place but although the unwanted information is covered this method of occlusion seems less persuasive, it feels reversible and in that a lesser statement. The permanence of other methods adds a level of significance.





Figure 3.11, Clare Money, *Other Roads*, 2015.  
Photo Credit: Jason Revell.

There is a particular poignancy to erasure by sanding; with no possibility of recovery the deletion is permanent. The stiffness of the paper is broken and a soft flock replaces the smooth surface. Periodically I involuntarily perforate the surface, a reminder of the vulnerability of the material, a benevolent maiming that can range from awkward scratching to soft buffing; a fine balance between leaving the ghost of colour and voiceless obscurity.



Figure 3.12. Clare Money, *Borders*, (detail) 2016.  
Photo Credit: Jason Revell.

The map used in this piece, (Figure 3.12) pushed my discomfort to the limit. It is worked on a linen backed Bartholomew's map of Teesdale, (Revised 'Half-Inch' Contoured). Replacing contour lines with colour, these Bartholomew's maps allow an instant reading of the structure of the land. Using lime green for the lowlands, to the browns and greys of upland areas, they communicate an instinctive understanding of the topography; yet are not suitable for walkers, instead catering for touring and cyclists who stick to the roads. They are fascinating objects and they can still be easily found in charity shops, markets and second-hand book shops for a few pounds; despite their ready availability they forcefully repel intrusion.

*Borders*, (Figure 3.12) examines the borders between the counties of Cleveland, Cumbria and Yorkshire; sanctioned lines that exist essentially in map form and remain largely unmarked on the ground, save for where roads cross the boundaries. The border lines signify the type of terrain they cross,

each erratic pattern containing more information than they appear to represent. It is possible to translate the smooth loops of the river border, the straight delineation created by field boundaries and the craggy jagged lines of highland areas; all represented information refers in some degree to the material formation of the earth. So although, much of the printed data has been removed, indications of the geomorphology can be deduced from what remains. Perhaps the isolating of these lines might clarify our understanding of this place, encouraging a different degree of engagement and speculation. In the last four pieces described, I have chosen to delete particular information which might then bring into focus the data remaining, potentially revealing the hidden or less obvious about a place. The absences created intended to allow an uncertainty and perhaps provoke an alternative relationship to place. If as Lucy Lippard says:

‘The gap between image and lived experience is the space in which both dreams and ideas are created’, (Lippard, 1997: 76)

then perhaps it follows that the breaches in information facilitate a richer conception of place. Attempting to increase my sense of transgression I next select a map, both of known place and of acute personal worth: my maternal grandmother’s map of London and Surrey (Figures 3.13 and 3.14). The map used in this piece, (Figure 3.13) was a Bartholomew’s dating from the 1980’s, and passed on to me after her death, was her local guide covering the area where she was born, lived and worked for much of her life. She would, undoubtedly, have used it in navigating the area, in her treasured little car, a freedom she reluctantly gave up only when well into her nineties.

Over months I gradually, painstakingly remove information. Delicately I sand out all but the pastel colours signifying height above sea level, water and the

khaki grey of urban sprawl until what remains is a colour coded patchwork of altitude, an indistinct fingerprint of place.

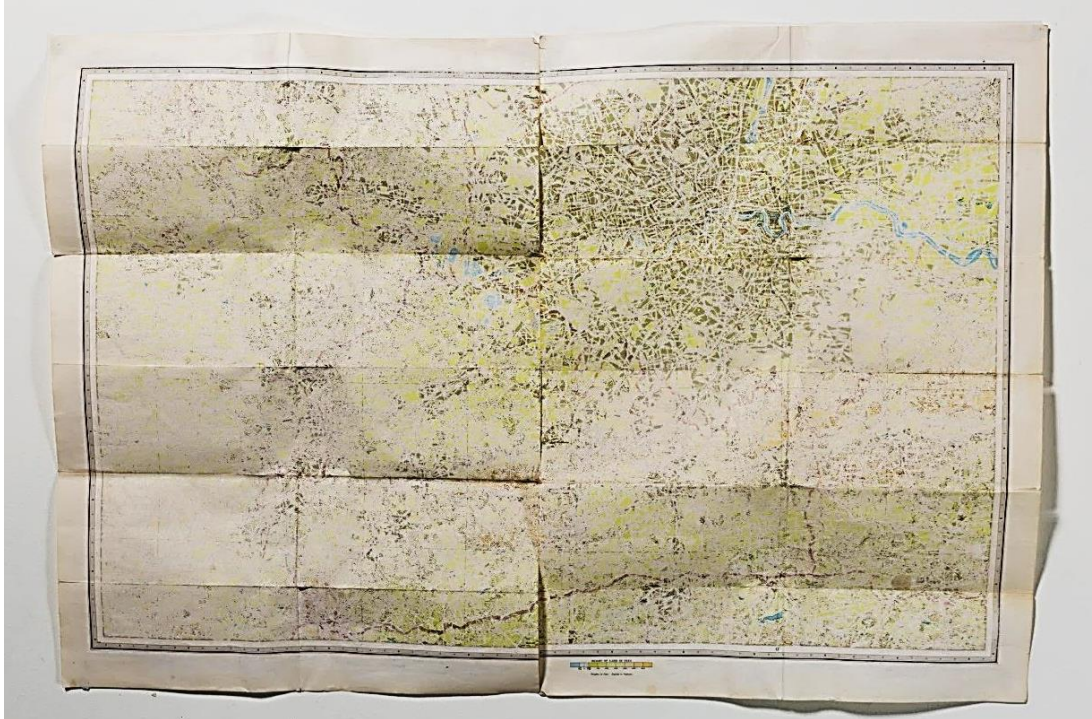


Figure 3.13. Clare Money, *Memorial*, 2016.  
Photo Credit: Jason Revell.

Beyond the fascination of releasing the underlying geography from under a cloak of text, highways and data, as I continue to work on it intimacy grows. Names are returned to me as I encounter them in the process, Wisley, her favourite garden, Box Hill, a family walk on a sunny Easter day, I deliberate on whether to let monikers remain; a voodoolike superstition hovers, as if removing the name could somehow impair reality. I continue to remove tags that jog and jolt time until a frail shadow remains. As I focus on the process of removal, awareness evolves from the margins, resembling the state of active inattentiveness mentioned earlier; the act of concentrated erasure averts direct scrutiny and in so doing allows a peripheral understanding to develop.



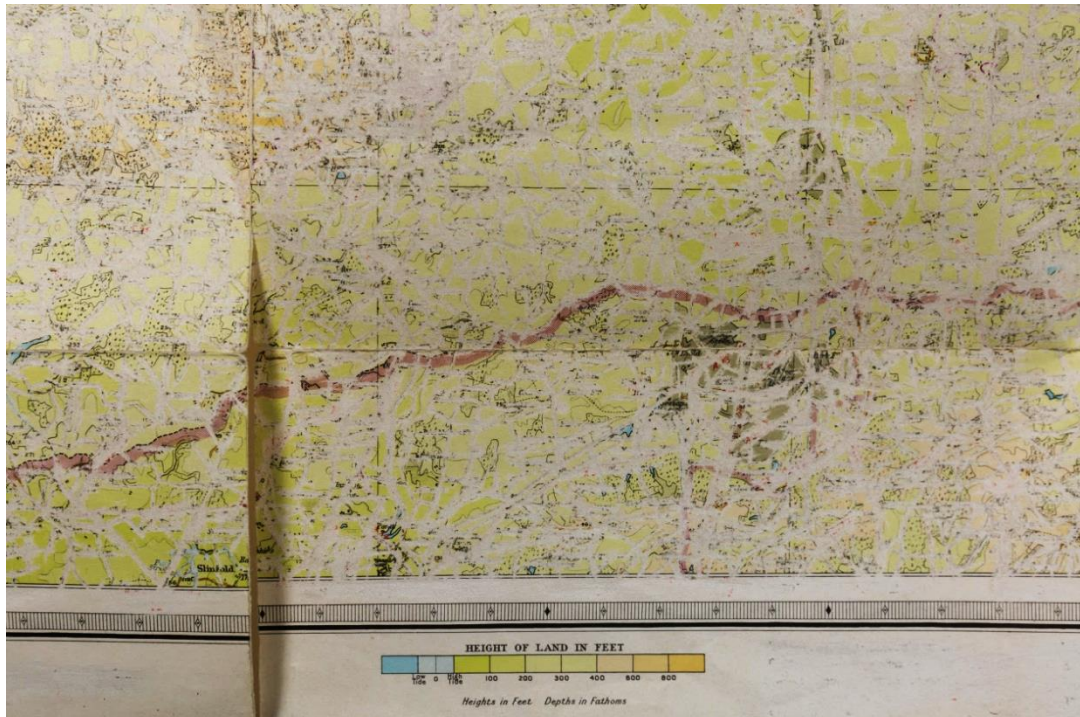


Figure 3.14. Clare Money, Memorial, (detail) 2016.  
Photo Credit: Jason Revell.

Progressively, I become more conscious of the fragility, both of the brittle paper map, of the information it embraces and of the archive of memory I invest in it. The anxiety of careless discard intensifies, as if sorting belongings after bereavement without knowing their erstwhile value, unwitting abandon of a precious article, casual irreparable loss. The practice of erasure becomes a revisiting and a commemoration, significant titles briefly resist deletion, until only her home town lingers; the act of removal a memorial. Insistent parallels arise between the vulnerability of the map, with its agency ink thin, (a micro layer of print separating significance from obscurity) and correspondingly the precarious friable nature of memory. As I work, information is transferred from printed data to memorized knowledge, moving from paper statement to become part of my understanding. Now that I had been working in this way for a while, I began to understand that the sourcing of the maps was in fact an integral part of my practice. I could probably go

online and order several years' worth of suitable material in less than an hour. Instead I spend hours carefully hunting through charity and second hand bookshops in search of a resonant object, one that has some ineffable quality, that perhaps seems to have lived a life of its own before I find it. Often I find notes that other people have jotted down, sometimes decipherable other times not. Once I found a map where on it, in blue pen, a child had filled the sea around Plymouth with drawings of monsters and submarines, another time I found an incomplete map of Northumberland with the planned forestry commission plantations delicately painted in with watercolour. This evidence of previous connections increases the potency of the map and, akin to my transitory acquaintance with place; I understand that I am not perhaps the first to encounter this, and only one in a line. The discovery of a map with potential seems to have parallels with archaeology, as I unearth a particularly evocative edition from an uneven stack of banal facsimiles. It also mimics my studio practice as I hunt through printed detritus to reveal matter of personal consequence.

### **3.6 Chapter Conclusion**

In addition, to being compelling and evocative translators of landscape, containing a wealth of geographical data, maps are potent temporal vessels - having the ability to evoke both personal and collective remembrance and speculation about place. Despite this, the transmission is still incomplete, restricted by excessive or irrelevant information; and in turn our intimate connection to place is restricted and remains partial.

Can any representation of the landscape ever be more than a fractured communication? Should we be concerned with a limited knowledge or

embrace the distance? Perhaps, with editing, with less information, a map might speak more eloquently of the landscape by alluding to undisclosed additional narratives.

In this chapter, I aimed to show how by exploring the nature of erasure on maps as a means of interaction, the act of deletion allows for profound reading of place. And how manipulation by removal of information can not only increase the eloquence of the temporal description but additionally how the act of removal itself generates a significant liaison with place. Although, at this point, triggering experience X had not yet occurred, I began to sense that my artistic interventions had the capacity to alter awareness of place, and that this disconcerting shift in perception might have substantial triggering potential. As I continued experimenting on maps, parameters of success and important factors in realizing this success emerged.

It became apparent that certain aspects require consideration when working in this way with maps. Firstly the degree of discomfort I feel in erasure is related to the presumed value of the maps, not necessarily in monetary terms, but more in assumed rarity, aesthetic merit and most significantly the degree of personal attachment to the place depicted. This degree of discomfort is related to the outcome of the finished artwork, with the most resistant maps resulting in the most unsettling and therefore, effective pieces. The chosen method of erasure is important, permanent deletion through sanding seeming particularly ruthless and therefore effectively disconcerting. Finally, and importantly, what to erase and to what degree are vital in enhancing awareness of the place depicted; a fine balance between significant gain and complete loss.

Throughout these early interventions with maps I have been aware that a primary consideration is how maps make particular connections to places in the past; acting as archives of the land and its history. In our curation of natural and manmade involvement with place we select our individual description for posterity. This chapter has focused on the conventional cartography of paper maps, (examples shown, 1940-1990, UK). In the next chapter I will expand this to investigate other types of mapping. Examining the theory of 'deep mapping', a concept that seeks to depict more than the physical geographical features and attempts to provide a description of place that embraces, 'the contours and rhythms of everyday life,' (Bodenhamer, Corrigan and Harris, 2015: 3). Deep mapping is defined by Mike Pearson and Michael Shanks as attempting to,

'...record and represent the grain and patina of place through juxtapositions and interpenetrations of the historical and the contemporary.'  
(Pearson and Shanks, 2001: 65)

I also investigate the possibilities it offers for a profound temporal understanding of place, and the forms that this might take for a visual arts practitioner. I question whether this concept is relevant to my own practice and examine the tensions and contradictions that might arise in production and employment.

## Chapter 4

### **Expanding the Field**

'I would like to tell you how to get there so that you may see all this for yourself. But first a warning: you may already have come across a set of detailed instructions, a map with every bush and stone clearly marked, the meandering courses of dry rivers and other geographical features noted, with dotted lines put down to represent the very faintest of trails. Perhaps there were also warnings printed in tiny red letters along the margin, about the lack of water, the strength of the wind and the swiftness of the rattlesnakes. Your confidence in these finely etched maps is understandable for at first glance they may seem excellent, the best a man is capable of; but your confidence is misplaced. Throw them out. They are the wrong sort of map. They are too thin. They are not the sort of map that can be followed by a man who knows what he is doing. The coyote, even the crow, would regard them with suspicion.' (Lopez cited in Least-Heat Moon, 1991: 3)

If we conceive of place as continually mutable, both in form and meaning, then how might we represent this? Building upon the previous chapter, investigating temporal connection to place made via my artistic interventions on maps, this chapter explores alternative forms of mapping. In recent years geographers have used the concept of 'deep mapping' to articulate a multi-layered approach to landscape experiences. Often realised through interdisciplinary collaboration, the deep map has been articulated by practitioners in diverse fields including archaeology, performance and literature. The deep map according to Mike Pearson and Michael Shanks attempts to:

'...record and represent the grain and patina of place through juxtapositions and interpenetrations of the historical and the contemporary...'  
(Pearson and Shanks, 2001: 65)

Perhaps the conventional maps that I work with, such as the Ordnance Survey and Bartholomew sheets from the late 20<sup>th</sup> century, are too tidy and contained in their bounded authority; maybe I should consider a way of mapping that is open ended in nature? Expanding my ideas of mapping to



include diverse methods across different disciplines might suggest approaches to archiving that allow me to encounter place in inventive ways.



Figure 4.1. Dissected Bartholomew Map of Tweeddale.  
Photo Credit: Jason Ravell.

Perhaps the methods fostered by those engaged in deep mapping exercises might be effective in acknowledging the less tangible ephemeral aspects of place, the sensations that John-David Dewsbury calls the:

‘...folded mix of our emotions, desires and intuitions within the aura of places, the communication of things and spaces and the spirit of events. Such folds leave traces of presence that map out a world that we come to know without thinking.’ (Dewsbury, 2003: 1907)

Broadening my definition of maps and mapping might help to create an environment where concepts of place can be explored. As David Bodenhammer, John Corrigan and Trevor Harris suggest the deep map is:

‘...in short a new creative space that is visual, structurally open, genuinely multimedia and multi layered.’ (Bodenhammer, Corrigan and Harris, 2015: 4)

Maybe this, ‘new creative space’ could encourage innovative ways to describe place that might be expressly apt for the visual artist working with place? Here, I examine the potential for the visual arts to engage with the concept of deep mapping in order to provide insight into temporal representations of place. The chapter begins with a further deliberation on the shifting nature of place, moves on to look at how deep maps might represent this, before examining the differing forms that a deep map might take, and includes a reflection on visual artwork that might be considered a deep map.

#### **4.1 Place**

Place is a peculiarly personal concept, distinct from site, space, location or landscape. It has limits and boundaries; it is where you make connections, as Yi-Fu Tuan says:

‘Place is security, space is freedom; we are attached to the one and long for the other.’ (Tuan, 1977: 3)

The connections that we make accrue over time, deepening bonds and binding us ever closer. Tuan continues:

‘Place is an organised world of meaning. It is essentially a static concept. If we see the world as process, constantly changing, we should not be able to develop any sense of place.’ (Tuan, 1977: 179)

But how can this be true, when our awareness of known place stretches from our earliest memories of it and alters with every encounter? As discussed previously, Riccarton Junction changed radically between my visits to it, not only physically but also in the character it seemed to transmit.

To be here now

To remember there then

To imagine somewhere whenever

These encounters with place in the present, past and future are variously intimate and remote, personal and collective, recurrent and ever shifting; refusing stasis, defying definition. I believe that place is continually evolving both materially and in our interactions with it. Lucy Lippard describes our involvement with place and how this contextualises us historically:

‘Place is latitude and longitude within the map of a person’s life. It is temporal and spatial, personal and political. A layered location replete with human histories and memories, place has width as well as depth. It is about connections, what surrounds it, what formed it, what happened there, what will happen there.’ (Lippard 1997:7)

Place does not belong to any one time, so with this in mind, our approaches to recording it should reflect this fluidity. Mercurial, capricious, it unceasingly forms and reforms. And our relationship with it is equally mutable as we engage with the slip and slide of place. Recent thinking in non-representational theory within cultural geography has focused attention on



the '*tactile*, as opposed to *visual*, landscape experiences' (Wylie, 2007: 166).

John Wylie states that there has been a substantive move in research away from the landscape as a remote backdrop to human activity and towards a fuller experiential awareness of place:

‘...the proliferation of research on the body and embodied experience turns landscape from a distant object or spectacle to be visually surveyed to an up close, intimate and proximate material milieu of engagement and practice’.  
(Wylie 2007: 167)

Accordingly, place does not function as neutral static scenery for our lives to play out against, but is an evolving creation formed, in part, by our particular inhabitations and liaisons with our surroundings. More than just the physical structure apparent to us, place is shaped by our entanglement with it, just as it, in turn, shapes us. Tim Ingold says that,

‘...to inhabit the land is to draw it to a particular focus and in so doing to *constitute* a place.’ (Ingold, 2000: 149)

So place is formed in collaboration between us and the land, and this collaboration is fluid and mutable. Given this, how might we convey the twists and turmoil of lives lived, private and collective connections, to place made and remade?

## **4.2 Deep Mapping**

Whilst, as acknowledged, in earlier chapters, maps such as those produced by the Ordnance Survey capture traces of place in the past, perhaps there are other approaches to mapping that might be more effective. This form of cartography relies on, at best, a small group of cartographers and may even rely on the observations of a single surveyor appraising the landscape at a particular point in time. Deep mapping aims to expand upon this by

recognising numerous intertwined aspects, allowing many voices from the past and present to combine in a rhizomatic engagement.

The deep map attempts to encapsulate multiple narratives of place. It encompasses the land geologically, archaeologically, historically, through sanctioned testimony and myth and folklore. It responds to place temporally and spatially. It aspires to make connections through time, past, present and future. In their book, *Theatre/Archaeology*, (2001), Mike Pearson, artistic director of innovative theatre company Brith Gof and Michael Shanks, Professor of Classics and of Cultural Anthropology at Stanford University, describe a dialogue between them, which began in the early 1990s. By combining subjects they create a 'blurred genre' in order to try and fully represent the nature and history of place. Esgair Fraith, a rediscovered settlement in West Wales provides Shanks and Pearson with an opportunity to create a deep map. Collating scraps of folklore, splinters of site, textures and traces of history combined to build up a dialogue, they produce a site-specific performance that responds temporally to place. So merging seemingly disparate disciplines has the potential to animate descriptions of place, allowing unheard voices to speak and forgotten histories to emerge. Deep mapping is then, an ambitious concept that aspires to encapsulate, as Pearson and Shanks say, '...everything you might ever want to say about a place.' (Pearson and Shanks, 2001: 65) Here 'everything', if one follows the thinking of Iain Biggs, can be:

'...drawn from literature, performance, and the visual arts to evoke the warp and weft of materials, perspectives and temporalities that "make up" a place'. (Biggs, 2010: 5)

Many of the cited examples of deep mapping are literary based such as William Least-Heat Moons epic *Prairyeryth*, (1991), a description of Chase County, Kansas or Sebald's walking tour of East Anglia, *Rings of Saturn*, (2002). These form diverse descriptions of place gathered together across different times.



Figure 4.2. Orfordness, 2017.  
Photo Credit: imajaz.

The following extract demonstrates how W.G Sebald combines an awareness of the past with current experience and inter-mingles sensual observations - the visual, the aural, with imagined place. He writes that:

‘...the beings who had lived and worked here were an enigma, as was the purpose the primitive contraptions and fittings inside the bunkers...Where and in what time I truly was that day at Orfordness I cannot say, even now as I write these words... The tide was advancing up the river, the water was shining like tinplate, and from the radio masts high above the marshes came an even, scarcely audible hum. The roofs and towers of Orford showed among the tree tops, seemed so close that I could almost touch them. There. I thought, I was once at home. And then, through the growing dazzle of the light in my eyes, I suddenly saw, amidst the darkening colours, the sails of the long vanished windmills turning heavily in the wind.’ (Sebald, 2002: 237)

So if the deep map can be interpreted through performance and literary means, then how might the visual arts work with the concept? In *Spatial Aesthetics* (2006), Nikos Papastergiadis suggests that visual art, in addition

to the written representation, can express the profound relationship between us and place. He proposes:

‘There is a form of writing called topography that is conventionally understood as referring to either a system for mapping a landscape or the contours and form of a place. I would like to extend this concept for rethinking the relationship between art and place.’ (Papastergiadis, 2006: 9)

Visual artists have much to contribute to discussions about how place is communicated, not just, as Papastergiadis suggests, in mapping the contours or form of landscape, but additionally, in engaging with the research debate about temporal representation of place. Networks such as LAND2 and Mapping Spectral Traces (MST) have arisen, made up of artists, lecturers and research students with an interest in landscape/place-orientated art practice. Members share common interests in how art can engage with the possibilities and problems of landscape and place as it is understood today, while also recognizing the contested nature of both these terms. Whilst there are evidently artists engaging with concepts relating to deep mapping, I think that there is substantial further potential to participate in contemporary debates. Morse Peckham states that,

‘Art tells us nothing about the world that we cannot find elsewhere and more reliably.’ (Peckham cited in Carter 2004: 21)

But I believe that, on the contrary, different approaches used by visual artists can alter both perception of place and how it is conveyed. Additionally, revising how deep maps might be realised to encourage interpretation by the visual arts would lead to innovative understanding of this concept and other methods of describing place. The tendency should be avoided to use visual art merely as an illustration of deep mapping; rather it should be employed as a dynamic vehicle with which to probe and question notions about place.

During my research I have examined several art/geography collaborations which are examples of other *blurred genres*. These are projects that together explore the concept of deep mapping, such as *Insites*, (2009) (Figure 4.3) by geographer Harriet Hawkins and artist Annie Lovejoy.



Figure 4.3. Hawkins and Lovejoy, *Insites*, 2009.  
Photo Credit: Lovejoy

Lovejoy describes the resulting artist's book:

'Photographs, drawings and maps bleed together, texts form pathways through pages, meandering across the images, trailing off before building again. Such open ended and at times uncomfortable inter-textualities allow for a blending of knowledges and experiences as different registers of information blur but also strike and jar: there is great critical value and reflective potential in these jarrings. Such an aesthetic also makes room alongside accumulative entanglements for tacit knowledges, for those neglected, discredited or just more quietly spoken ways of knowing as well as for all the things, places and people we cannot know or did not engage.' (Lovejoy, 2009)

Thus she suggests that the interface between disciplines and their means of representation, initiate debates which result in new knowledge about place.

In order to comprehend, 'the landscape as an alien or insider,' (McLucas, 2001), Clifford McLucas produced an artist's book and a graphic work,

*Stalking the San Andreas Fault*, (2001) (Figure 4.4).

He offers this explanation of his work:

‘The large graphic, which in its full size is 8 feet high and 42 feet long, is a work towards an idea - of the deep map. It seeks ways of combining a variety of mappings, aerial surveys, photographs, journal and journey, with a single figure in the landscape and several orders of text.’ (McLucas, 2001)



Figure 4.4. Clifford McLucas, *Stalking the San Andreas Fault* (2001)  
Photo Credit: Clifford McLucas

Collage is often used in a variety of forms, in interpretations of deep mapping. Whether as a book, website or graphic work, disparate information such as fragments of text, image and map are combined to represent different aspects and suggest insightful discourse about place. Mike Pearson and Michael Shanks appear to promote this montage of traces, stories and memory as an appropriate way to deep map place. Shanks describes these devices thus:

‘Montage is the cutting and reassembling of fragments of meanings, images, things, quotations, borrowings to create new juxtapositions.....collage is a simple questioning of the notion of representation as finding some correspondence with an exterior reality.....It [collage]represents ...the shift of borrowings from one context to another, from ‘reality’ to ‘representation’, and from representation to representation....The aim whether it is recognised or not, is to construct something new out of old, to connect what may appear dissimilar in order to achieve new insights and understanding’.  
(Pearson and Shanks, 2001:52)

He suggests that this form of collage, a composite image that juxtaposes disparate pieces to collate a multifaceted description, allows for new and unusual connections to be made between narratives. McLucas describes his method as an innovative means of conveying place. He writes that:

'[It is] the beginnings of an attempt to develop new techniques for representing places, peoples and events – techniques that are more complex and (dis)located than those associated with the landscape painting, the photograph, or the conventional map.' (McLucas, 2001)

Another example of 'reassembling of fragments' is '*Everything sings: Maps for a Narrative Atlas*', (2010/13), (Figure 4.5) a deep mapping project produced by geographer Denis Wood and a number of landscape architecture students and sets out in Wood's words,

'with the goal of producing an atlas of the neighborhood [sic].'  
(Wood in Roberts, 2016: 15)

Dating from the early 1980's, (with editions of the atlas being produced in 2010 and 2013), Wood and his students attempted to map a particular place, Boylan Heights in North Carolina, in individual and unique ways. Presented in book form, the maps deviate significantly from the conventional cartography that I use, and so offer alternative engagements with place. Creating a collection of what he terms 'inefficient' maps, rather than gathering everything onto a single sheet, the atlas (2013 version) is composed of 67 individual maps covering subjects as diverse as:

'...footprints of the buildings in the neighborhood and surrounding area; the downtown Raleigh forest ; the neighbourhood's sewer, gas and water lines; the topography of the hill the neighborhood tumbles over; the ages of the trees (a second time); a map of the flow of rent from the neighborhood; the power, telephone and cable lines; barking dogs...' (Wood in Roberts, 2016: 19)

This too is a form of collage with each of the components describing distinct narratives of place. As with some of my own erased maps, a hidden pattern



is highlighted; a delving beneath layers of more vocal information to uncover and collate veiled arrangements of data.

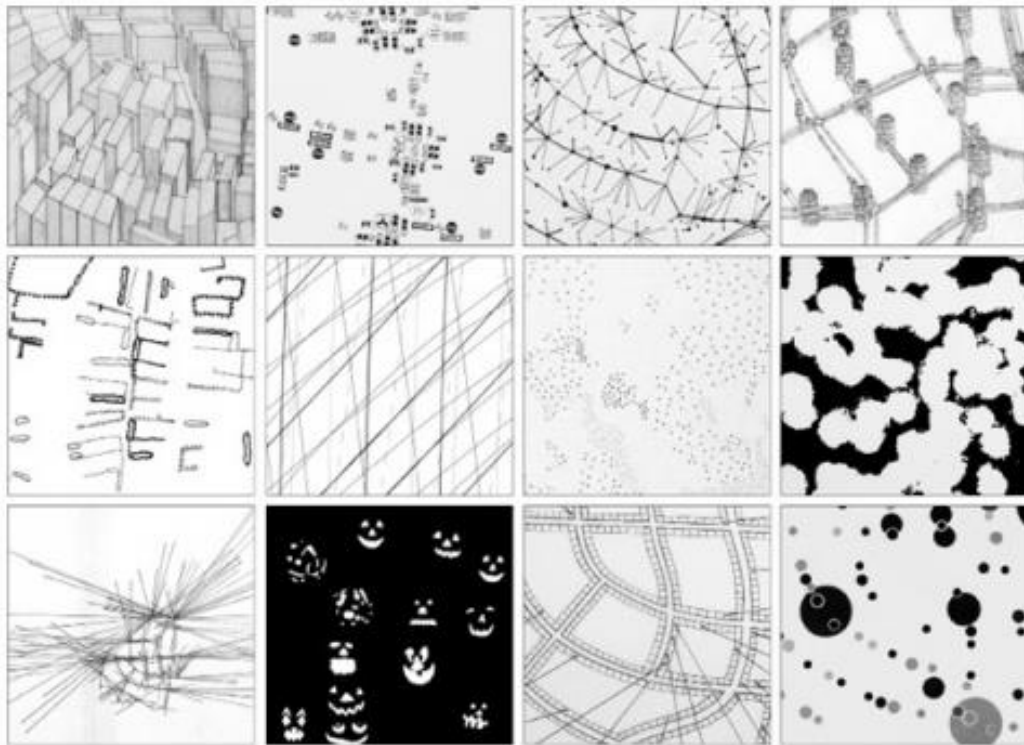


Figure 4.5. Denis Wood, '*Everything sings: Maps for a Narrative Atlas*', (2010/13). Photo Credit: Denis Wood.

Rejecting recognised standard cartographic form, including what Wood terms, 'that default daylight that most maps take for granted', (Wood in Roberts 2016:17) and the tyranny of the street grid formation, the alternative allows for free forming images such as mapping of pools of lamplight or disfigured trees. Yet for these narratives of place to remain relevant must other stories be added; or else risk becoming an archive of place to be delved into rather than an organic description that continues to evolve? The tension between acknowledging the multiple and cumulative narratives involved in place making, whilst also leaving room for reverie, seems potentially problematic for those working with deep mapping. As Wood says of his project:



‘It was a project in which the mapping insisted on the collecting of data and the asking of questions and the drafting of maps, which in turn insisted on the collection of further data, on the asking of further questions, on the drafting of further maps. This never really ended.’ (Roberts, 2016: 28)

How to remain current is an important concern for these deep maps. But perhaps there are other methods of assembling fragments that might allow for possibilities of place to remain unfixed. I believe that the diverse and expansive methods employed under the umbrella term of visual arts allow for extraordinary ways of engaging with and representing place. Perhaps the elusive temperament of place demands an ability to engage with its slippery nature that visual artists might be particularly adept at. Clifford McLucas mentioned previously in this chapter, states how he believes deep mapping might be realised in, “*There are ten things that I can say about theses deep maps...*” (McLucas, 2001) While some of the things he has to say are consistent with my views, his advice on the components of a deep map seems overly prescriptive. He says that:

‘Deep maps will have at least three basic elements – a graphic work (large horizontal or vertical), a time based media component (film, video, performance), and a database or archival system that remains open and unfinished.’ (McLucas, 2001)

These requirements seem extremely limiting and preclude many other processes that might speak eloquently about the nature of place. Surely it is possible to expand the definition of deep mapping in order to allow other forms of engagement? Here, I examine some examples of art work which employ alternative ways of mapping place, and might be considered to function as deep maps (although not all were created with this aim). Each might be seen as a form of collage in that they gather material from disparate sources and combine them in order to alter our perception of place.

### 4.3 Potential Deep Maps

Janet Cardiff's, *Her Long Black Hair*, (2004), (Figure 4.6), unfolds to the sound of Cardiff's footsteps; the participant is taken through Central Park's 19<sup>th</sup> century pathways, attempting to retrace the journey of a dark-haired woman.



Figure 4.6. Janet Cardiff *Her Long Black Hair*, 2004.  
Photo Credit: Janet Cardiff.

In this piece Cardiff guides the walker through Central Park by way of an audio track on a personal CD player. Cardiff gives this description, she says that:

*'Her Long Black Hair* is a complex sensory investigation of location, time, sound, and physicality, interweaving stream-of-consciousness observations with fact and fiction, local history, opera and gospel music, and other atmospheric and cultural elements. The walk echoes the visual world as well, using photographs to reflect upon the relationship between images and notions of possession, loss, history, and beauty... These images link the speaker and the listener within their shared physical surroundings of Central Park, shifting between the present, the recent past, and the more distant past.'

(Cardiff, 2004)

The sounds heard by the participant relate directly to the place in which they are experienced such as the creak of a gate opening; so the participant and their surroundings form an indexical relationship. On top of these naturally occurring sounds, Cardiff narrates, interspersing fragments of tales of historical figures throughout the commentary. As Joan Gibbons says:

‘Cardiff co-opts her participants into a web of associations with the past which are mentioned elusively and allusively but which nevertheless ask that her ‘companion’ in the walk share in the commemoration of historical figures associated with the park.’ (Gibbons, 2007: 104)

Might Cardiff’s piece in its multi-layered approach to place, and consideration of the temporality of the landscape, (a combination of actual experience, historical fact, folklore and past associations), be considered to constitute a form of deep mapping? It seems to meet many of the criteria. Mike Pearson outlines the requirements of the deep map, saying:

‘Any guidebook will have to be adequate to the task of elaborating the complexity of narratives which have accumulated and which are in contest here. We will need to be able to read between the lines..... These are proactive documents: their parts do not necessarily cohere. They will require work but they leave space for the imagination of the reader.....As such they may function as an alternative kind of site-report.’  
(Pearson and Shanks, 2001:158)

*Her Long Black Hair* uses a form of aural collage to combine, ‘*the complexity of narratives*’ whilst leaving, ‘*space for the imagination of the reader*. The participant’s subjective experience merges with their encounters on the walk, so that for each participant, and on each separate occasion, the experience will be different. In this way as long as there are participants engaging with the piece, prepared to do the walk, then the piece continues to be updated. However, once direct engagement with the place ceases, the piece becomes a historical record, an archive of a particular time. Perhaps, then site specific

work that continues to respond to the environment could solve the problem of remaining relevant.



Figure 4.7. Sally Madge, *Shelter*, 2001.  
Photo Credit: Sally Madge

Rather than purposefully gather a collection of narratives, *Shelter* (2001) by Sally Madge accumulated stories inadvertently. Constructed in 2001 on the remote northern shore of the Island of Lindisfarne, *Shelter* was built from its surroundings; stones, driftwood and other materials found on the beach. Although out of the way it was soon discovered by walkers who left messages and items, including, driftwood, found animal bones, and things washed up from the sea. Periodically, Madge removed and archived these mementos, 'to generate a narrative of *Shelter's* use and develop a museum of 'low archaeology'. (Madge, 2014)

She writes that:

'Originally an anonymous, playful, unofficial artwork, the hut gradually became a collaborative venture with all those taking part assuming an integral role in its development. The boundaries between artist/maker and visitor/spectator became not only blurred but interchangeable. I regularly tidied, edited and rearranged the contents - and so did others, often not to my liking. The shelter became a locus for an ongoing symbolic engagement between strangers (sometimes humorous, frequently poignant, occasionally unpleasant), and I found myself disoriented as well as intrigued by the fact that ownership and provenance had become such a moveable feast.' (Madge, 2014)

Although not conceived as a deep map, *Shelter*, and the interactions that it elicited, together provoke an alternative contemplation of place, as Ysanne Holt says,

‘...the specific character of the Holy Island shelter and the nature of the practices associated with it unsettle some of our assumptions about place and the rhetoric underpinning art and creativity.’ (Holt, 2013: 218)

In the materials that formed it, *Shelter* necessarily reflects the geology and plant forms of the area. In encountering *Shelter*, walkers reference the pilgrimage associated with the island’s past; and in the objects that they leave and the stories deposited within, narratives about this place accrue.

The siting is significant, a place steeped in legend and folklore as Holt writes:

‘This location is, and indeed, has long been globally connected and multi- and time-layered with heritage, history, imaginary geographies, real and constructed identities. Sacred and touristic values, long held ideas about wilderness and environmental concerns all intermingle and, at times conflict, and boundaries are nebulous and often difficult to define,’ (Holt 2013: 219)



Figure 4.8. Clare Money Immersing a map on Holy Island, 2014.  
Photo Credit: Alan Sleeman.

I visited *Shelter* as part of a group of artists in 2014 and made my own response (Figure 4.8). Immersing a map of Lindisfarne in rock pool water, I then contained it inside a map case and allowed it to absorb the water over a period of time. As the map soaked up the water, multiple spores absorbed into the paper over its life flourished, and mould and mildew dappled the surface. *Shelter* was destroyed, (by both natural and manmade forces) and periodically rebuilt for over a decade. It no longer exists, having been destroyed by fire in 2014, but whilst the hut has gone, it continues in the form of a virtual museum. So did *Shelter* stop functioning as a deep map at the point of destruction? Must the artwork remain in situ in order for it to operate as a deep map?

Artist Jorma Puranen shares many of the concerns of deep mapping. Here he declares his interest in a multi-faceted sense of place composed of interwoven various fragments, much in the vein of the deep map.

‘I was interested in the possibility of a cultural space created by different fates, places, histories and encounters, a fictive historical world. *Icy Prospects* is a kind of fabric of facts, fantasy, geographical imagination and intellectual landscapes.’ (Puranen, 2008)

*Icy Prospects*, (2005) is a series of painted black glossy wooden boards left in the landscape, specifically the Arctic. Once the boards have weathered, Puranen returns to photograph the images. The boards remain in-situ, reflecting their surroundings, continually changing over time, being corroded and weathered by the elements. Whilst the photographs are a static representation of place frozen in time, the boards continually bear witness to the fluidity of place. Staying in place, they merge with their environment and continue to reflect the surroundings, thus allowing the narrative to continue.





Figure 4.9. Jorma Puranen, *Icy Prospects*, 2005.  
Photo Credit: Jorma Puranen

For as long as the boards remain, could *Icy Prospects* be considered to be a deep map? And as proposed earlier, if *Shelter* no longer exists, and the collection of objects is now static, then has it ceased to function as a deep map? And was *Her Long Black Hair* only a deep map for the duration of engagement? This seems to be a central concern for all forms of deep maps

across all disciplines, namely how to continue to embody the place that they depict. I believe that the three examples of artwork, detailed above, are able to extend the longevity of the deep map by engaging directly with the place they represent; all of them challenge our perceptions of place by presenting it as a multi-layered and temporal space. But even if, by some means, we are able to produce a deep map that endures and continues to describe, '...everything you might ever want to say about a place.' (Pearson and Shanks, 2001: 65), then how do we cope with all that information?

If we accept that deep mapping attempts to describe place in its incessant mutability, then surely we must continually add more data? How much detail and what to include? Clifford McLucas proposes using digital means as a method of collation, writing that,

'Deep maps might only be possible and perhaps imaginable now – the digital processes at the heart of most modern media practices are allowing, for the first time, the easy combination of different orders of material – a new creative space.' (McLucas, 2001)

But again, this seems to curtail other innovative and creative approaches; it is not that digital means cannot be imaginative and evocative, but interacting with a lit screen provides a particular relationship and the problem remains of how we deal with such a mass of information.

Perhaps a deep map opens up possibilities in concepts of place, but is problematic in realisation, risking becoming an overbearing mass of facts. In attempting to document the definable and the undefinable, perhaps the surplus information is at least as inarticulate as a shortfall? In this short story by Jorge Luis Borges, the inhabitants of an Empire demand ever larger maps in pursuit of precision.



Borges writes:

‘On Exactitude in Science ...In that Empire, the Art of Cartography attained such Perfection that the map of a single Province occupied the entirety of a City, and the map of the Empire, the entirety of a Province. In time, those Unconscionable Maps no longer satisfied, and the Cartographers Guilds struck a Map of the Empire whose size was that of the Empire, and which coincided point for point with it. The following Generations, who were not so fond of the Study of Cartography as their Forebears had been, saw that that vast Map was Useless, and not without some Pitilessness was it, that they delivered it up to the inclemencies of Sun and Winters. In the Deserts of the West, still today, there are Tattered Ruins of that Map, inhabited by Animals and Beggars; in all the Land there is no other Relic of the Disciplines of Geography.’ (Borges, 1990)

The excessive profusion of data weighs down the map with a burden of knowledge, rendering it unusable. No map can contain everything about a place; all maps must be a selection. It is not possible to say, ‘...everything you might ever want to say about a place.’ (Pearson and Shanks, 2001:65) nor, perhaps is it advisable to attempt to do so. Any visual art practice engaging with temporal place in this way has limitations. As Rebecca Solnit observes, it is never possible to replicate exactly,

‘Representation is always partial, else it would not be representation but some kind of haunting double.’ (Solnit, 2006: 163)

Following this, is the concept of the deep map a useful model to pursue?

Despite the issues discussed above I believe that the concept promotes creative and innovative approaches to temporal descriptions of place and that the diverse methods employed by artists might be particularly suited for this purpose.

#### **4.4 Chapter Conclusion**

If we accept that the landscape is replete with, ‘movement, of action and perception’ and that it does not belong to any one time but it is constantly in flux, as Mike Pearson and Michael Shanks’s assert:

'There never was a then for this place: it is now, was then and all points in between,' (Pearson and Shanks, 2001: 117)

then the question arises of how to more fully chart the essence of place whilst acknowledging temporality. Further, how might we begin to fully represent place including the intangible and the ephemeral as well as the scientific? It seems clear that a single approach is inadequate. Deep mapping encompasses and encourages new approaches that open up ideas surrounding place and promote socio-cultural enrichment by provoking an awareness of marginal narratives. As the examples above show, there are profound alternatives to conventional cartography; ways of mapping place that cause us to question and revise our temporal view of place. Iain Biggs declares the deep map to,

'...mediate between site and, "spectral traces"- those lingering traces of past lives that haunt particular places- and communities.' (Biggs, 2010: 5)

Deep mapping offers opportunities for practitioners across many fields of study to engage with place, sometimes coming together to form cross discipline collaborations or as Pearson and Shanks (2001) say a '*blurred genre*'. I believe that deep mapping should be realised through varied and original means; and that visual artists are perhaps ideally qualified to engage with the concept, being accustomed to working in unanticipated ways. In this chapter, I have selected examples of artists work that I believe might be considered a deep map and that I consider expand ideas of mapping place.

The concept of deep mapping is, however, not without difficulties.

Acknowledging the temporal nature of place creates both opportunities and issues in representation. To prevent the deep map from becoming another obsolete document of place it needs to persist as an organic description,

constantly shifting and accruing data. This is in itself a mammoth undertaking, but further, in this continual amassing of fact and folklore the deep map risks becoming unwieldy and inarticulate. Perhaps this form of map does allow for a richer understanding of place but I believe that attempting to say everything about a place is not only impossible but inadvisable. In order to preserve the true currency of place it is necessary to leave gaps for debate and imagination.

In the next chapter I examine my own studio practice in relation to deep mapping using a joint exhibition with my father on Riccarton Junction as a case study. How does my practice relate to deep mapping? Perhaps my erased maps are in essence, complete antithesis to the concept; edited suppression of precious material and yet I share many of the ambitions of deep mapping. Might my erased maps either singly or collectively function in some way as a deep map? How might this function in regard to Riccarton? And could deep mapping Riccarton trigger the long sought experience X?

## Chapter 5

### Drawing Lines <sup>6</sup>



Figure 5.1. Riccarton Junction Station, circa 1978.  
Photo Credit: Michael Money.

In the last chapter I considered ideas of place as a fluid entity, continually reconstructed through our engagement with it. I then examined the concept of deep mapping as a method of representing this understanding of place and questioned how this might be relevant to visual arts practitioners exploring ideas about place and temporality. In this chapter I use a project with my father on Riccarton Junction as a case study to investigate how my studio practice with maps relates to deep mapping. In some ways it appears that my studio practice with manipulated maps is in direct opposition to the aims of deep mapping, shedding data rather than accumulating ever more information and yet in other respects my work shares many of the ambitions.

Barney Warf writes that:

‘Deep maps are not confined to the tangible or material ...they are, in short, positioned between matter and meaning’.  
(Warf in Bodenhammer, 2015:135)

My interventions on printed maps are intended to uncover a liminal space in which notions of the ephemeral nature of place might be fostered. Here I question whether my erased maps could function in some way as a deep map of Riccarton, either just as a collection of map works or combined with my father's archived material. And whether in either of these forms they have the potential to trigger the long sought experience X?

### 5.1 Recalling Riccarton

My father and I have been discussing Riccarton Junction and our encounters with it, for almost forty years, and inevitably, my PhD research has further stimulated the debate. My first encounter, described in Chapter One, continues to unsettle me, whilst he also returns to reminiscences of its past.



Figure 5.2. Ian Nairn at Riccarton Junction, still from, *Slow Train to Riccarton*, 1972. Photo Credit : BBC.

Despite Riccarton's remote location, and the fact that so little of it now remains, we are not alone in our fascination of the place as several accounts have been published, and the internet is scattered with references, images, and videos. It seems that this inconsequential backwater, all but obliterated materially, continues in virtual forms. In a still from the documentary, *Nairn across Britain - Leeds into Scotland*, (BBC, 1972), Ian Nairn, in 1972, predating me by a few years, sits a little bit along the platform from where I remember being (Figure 5.2). In the documentary, *Slow Train to Riccarton*, (BBC North East, 1986), Eric Robson remembers the place before the closure of the line. Perkins, in his account of lost border railways writes of his particular fascination of Riccarton, (encountered when he, like me, was ten but when it was populated and a fully functioning railway junction). He says,

‘... for the little boy it was Riccarton which had stuck in the memory and so it was to remain a lifetime interest.’ (Perkins, 2016:115)

Eric Hall, provides an online investigation of Riccarton (Hall, 2007) but perhaps the fullest account of the social history of Riccarton is given by Christopher (Kit) Milligan who was born at number 18 Riccarton Junction in 1934 and lived there until 1967 when the last of the houses at Riccarton were emptied. His publication, *Riccarton Junction, (Just a Few Lines)*, (1994) gives a rich description of the railway village and those who lived and worked there. For a remote and relatively fleetingly occupied place, it has manifestly generated a significant resonance. Although we are outsiders, with no claim on habitation or consequential historical or family connections, Riccarton has still affected my father and I, with the threads of a shared fascination winding through our lives.

## 5.2 Riccarton: Our Account

In a drawer, carefully stored, my father kept his original measured drawings of the buildings and bridges along the line from Saughtree to Riccarton Junction and beyond. Painstakingly recorded archives, they lay dormant for decades, surviving house moves and clear outs. One day we unearth them and through a discussion, *another discussion*, of how place, *this place*, might be recorded, an idea of an exhibition evolves. Our press release stated,

‘Drawing Lines: A Railway Archive

This show aims to explore the personal memories and accounts of Riccarton Junction, Roxburghshire through two contrasting narratives. Father and daughter, Michael and Clare Money share an interest in abandoned places and both continue to be fascinated by Riccarton since first encountering it in the late seventies. With diverse backgrounds and approaches, they investigate differing ways of representing place through photography, engineering drawings and art works referencing mapping.

The purpose of this exhibition is not to record the history of the Junction, but to record in individual ways, impressions of the site in a brief window of time.’

(Money, 2017)

The exhibition was appropriately situated in the museum at Hawick; a town once a few miles further up the line from Riccarton, the building crammed with an eclectic collection of oddments and artefacts, (with, possibly, as many labels as exhibits). We worked together to assemble a personal embodiment of Riccarton. My father meticulously gathered information, precisely drawn and annotated plans of the extinct buildings, fragments of discarded objects found around the site, discoloured documents, detail and assiduous records of place. On maps, I scoured through the mesh of material to reveal thin layers in the makeup of place. Together we combined our own and other’s impressions of Riccarton. Although ostensibly about Riccarton, other things surfaced - our agreements and disagreements over heritage and preservation, the differences and similarities in our methods and the



substantial degree to which drawing in various forms connects us profoundly to place.

### **5.3 Mapping Riccarton**

By now, I have been working with maps for some time. I have, during this period collected a couple of maps that cover the right area but until now have found them too resistant to intervention; evidently this now needs to be overcome. I hunt through second hand book shops and market stalls to find other relevant maps, a gathered collection, each halting history at a selected point. Can these be manipulated in order to really reflect my impression of Riccarton, when I encountered the strongest possible sense of place and even possibly trigger experience X; that brief yet enduring engagement? I find a few, some more common than others, some more engaging than others, with assorted styles, different formats and varying degrees of detail that is relevant to me represented, and then in a generous gesture my father hands me some from his collection. This I recognize as a declaration of trust, his feelings conflicted about my intrusions and yet willing to give me custody of them. Although we both value maps considerably, as mentioned in Chapter Three, our attitude towards them is significantly different and my practice of erasing them provokes in him an unease verging on distress. With a sense of defiance towards them, I confront the authorised versions of a place that I cannot define. I search for selective strands, noting how the land unfurls, patterns of plantation, the winding lines of railway; a quiet voice. The urgency of the uncharted and the opaque spaces of the unspecified fascinate me. Maps are peeled, drawn on, sanded, partially eradicated as

accounts of the past corrode and I create slight, shallow mapping with undefinable apertures.



Figure 5.3. Clare Money, *Pre-Forestation*, (detail a), 2017.  
Photo Credit: Jason Revell.

This map shows a snapshot of a time before this land was suffocated by dense plantation, bare hills and bog predominate (Figures 5.3 and 5.4). In my memory, confirmed by photographs of the time, Riccarton was flanked by bare hillsides not yet dominated by the forestry commission conifer. Here I aim to see how bare the sheet will look if I cut and peel the surface away, only leaving the forests and wood behind. Can I invoke the sense of emptiness that seemed to envelop Riccarton? With much of the surface now exposed linen, the wooded areas seem to hover on the surface; tiny linear fragments of inconsequential copse cling to the map face. When finally I stop working, there is something caught in the remaining starched folds that might relate to the empty fells but whilst I worked I was entangled in something much more immersive. As I cut and pick at the map I also form another

awareness of Riccarton; I learn where it is placed, I observe how isolated it is without the railway but additionally the sense of bleakness is partially returned to me. This sense exists whilst engrossed in the cutting but disperses when I cease.



Figure 5.4. Clare Money, *Pre-forestation*, (detail b), 2017.  
Photo Credit: Jason Revell.

I embark upon another encounter, *The Lie of the Land*, (2017), (Figures 5.5 and 5.6). Here I paint on an OS Map, (1600 grid squares to fill in), concealing the details with an approximation of Bartholomew map colours, aiming to rouse automatic cognition of the topography; an instinctive grasp of high and lowland, the colour giving an immediate impact of form. I try to leave the major contour lines which stretch and curve across the paper, lengthy and diagonal in lowland areas contorted squiggles in highland; and inevitably dictated by the form of the land a single railway line winds up the left side of the map.



Figure 5.5. Clare Money, *The Lie of the Land*, 2017.  
Photo Credit: Jason Revell.

A single line, as by now Riccarton is no longer a junction, (at this point in time the Border counties route has been lifted), is now only a station on the Waverley Route. The station is sited bottom left; appropriately, (for such an out of the way place) it appears at the margins of the map.



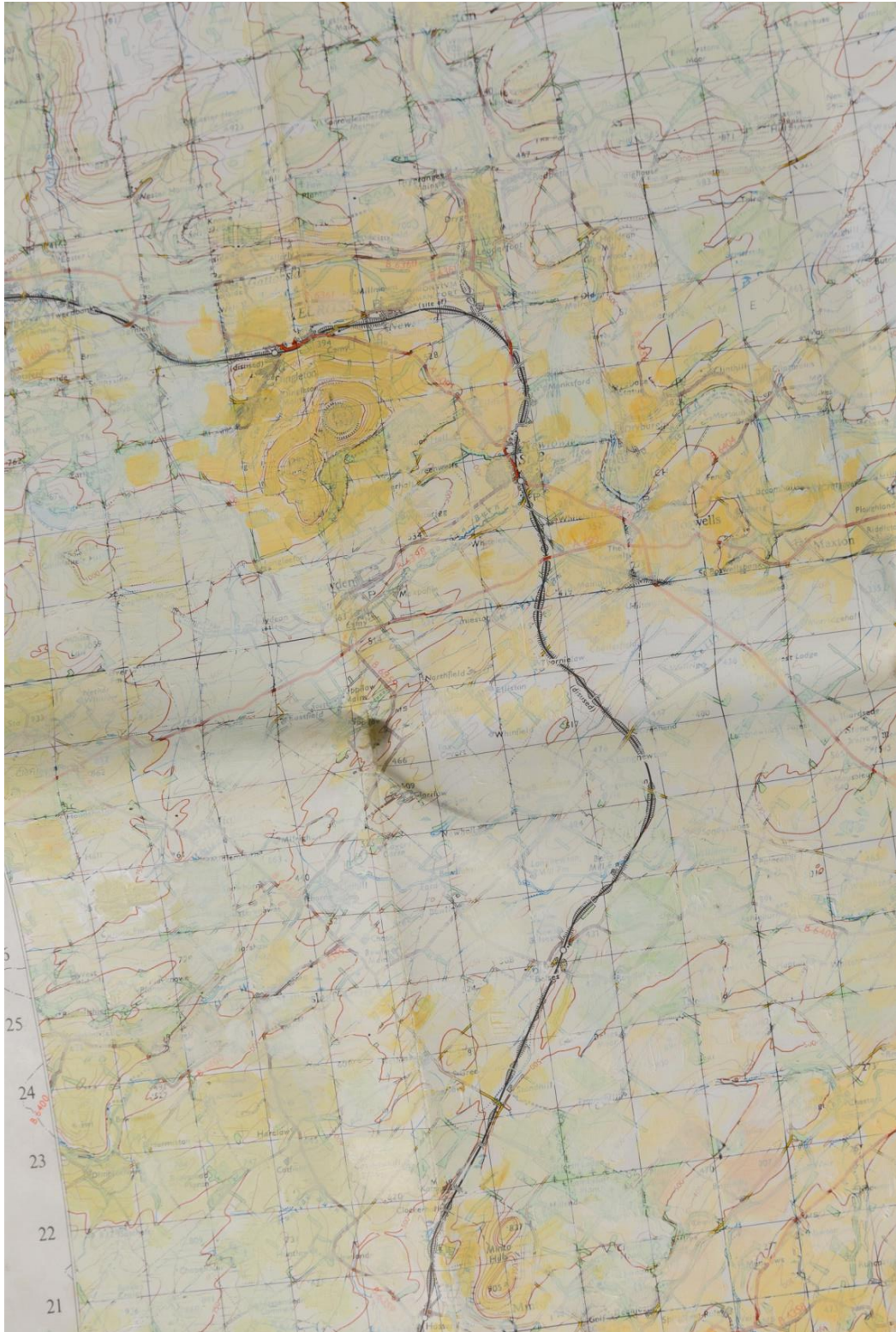


Figure 5.6. Clare Money, *The Lie of the Land*, (detail), 2017.  
Photo Credit: Jason Revell.

In smothering details with colour, I get a feeling for the form of the landscape but less of a connection to the place, than the previous piece, (*Pre Forestation*, 2017) both in process and completion. Perhaps my intent was

too purposeful, too predetermined, my desire to use colour dictating overlaying, rather than deleting material; a less meaningful form of occlusion. In any case, the result is a less active object, the place is shown and the isolation of the railway line is highlighted but the personal connection made is more tenuous.



Figure 5.7. Clare Money, *Trace*, 2017.  
Photo Credit: Jason Revell.

With this piece, *Trace* (Figures 5.7 and 5.8), I discard any predetermined specific intent. Seduced by the depicted forms, I embark upon a dialogue, rendering the soft browns of the upland areas a burnished bronze with graphite, peeling back the printed surface to leave the faintest traces of information. As with many of the pieces, I am aware of the importance of the grids; enjoying the sense of order they bring, even as I seek to disrupt it. The folded and printed grids, often just slightly out of kilter, provide a pleasing



misalignment, and mark this paper image out as a map. A blank sheet demarcated in this way begins to signify a map in our minds, even the linen pieces such as *Dislocated*, 2013, previously mentioned, cling on the memory of corrugations after their paper notation has been discarded.



Figure 5.8. Clare Money, *Trace*, (Detail), 2017.  
Photo Credit: Jason Revell.

My absorbed unguided reverie, encouraged through the creative process of doctoring the map, allows me to skip and skim across the landscape in contrast to linear physical journeying; an erratic navigation that reveals and revels in repeats of pattern and form. Through focusing on the methods of erasure, an active inattentiveness arises and through this I am permitted a flicker of recognition. Perhaps something about loss, fragmentary traces, gaps and breaks in communication, whatever... it might be this map or specifically my engagement with this map but it *has* roused an unsettling discord. A discomfort that relates to an X-like experience maybe not quite a



trigger but in the process of forfeiting quantifiable information perhaps a fissure opens to allow the intangible to permeate; I encounter a profound sense of lingering absence.

Importantly, although the occluded maps as objects represent something about my relationship to Riccarton, the intense transmission occurred during the process of erasure. An understanding of topography was transferred as information was removed; a growing awareness of place names and features, but more than that, the intimate obliteration of maps cultivated a meaningful dialogue between me and place. A dialogue that perhaps relates to deep mapping as Clifford McLucas declares,

‘Deep Maps will be unstable, fragile and temporary. They will be a conversation and not a statement.’ (McLucas, 2001)

Maybe the deep map should be viewed as inherent in the discourse that arises from the process, rather than being seen as an artefact? David Bodenhamer, John Corrigan and Trevor Harris claim that:

‘A deep map is simultaneously a platform, a process, and a product.’  
(Bodenhamer, Corrigan and Harris, 2015: 3)

Both process and a product can be viewed as a platform, but, as previously discussed, the deep map as product is prone to cliché and, if it is continually updated in order to remain relevant, then it expands and quickly becomes unmanageable. Considering the deep map as process allows the concept to remain open ended and promotes original and creative exploration, making the engagement of visual artists more apposite. The artwork itself may only transmit a partial description of place, as Nikos Papastergiadis observes:

‘Art can never totally represent a specific place. Even the most comprehensive map cannot contain all the details of a territory. Art that has come from a place, and which refers to a place, must also acknowledge its own exile. It leaves, it does not remain left behind, but the success of its movement is bitter-sweet.’ (Papastergiadis, 2006: 9)

However in the *course* of engaging with place, the visual arts have much to contribute to profound temporal discussion of place. Although a deep map expressed through an artwork may not contain, as Pearson and Shanks suggest, ‘...everything you might ever want to say about a place.’ (Pearson and Shanks, 2001:65), perhaps, through the process of production, a dialogue is generated that encourages an enhanced awareness.

Turning now to my father’s recording of Riccarton. Are his methods of representation relevant to deep mapping? And how do they compare in intent and outcome to my studio practice?

#### **5.4 Plans of Riccarton**

Although we share a fascination with Riccarton, our encounters with it have been diverse. On my first visit, the trigger for experience X, I cannot have had any prior knowledge or expectation about the place, whereas my father knew a little about the history of the site, from published accounts and having visited the Scottish Records Office for background information. It was this visit, in part, that inspired his drawings of the buildings; having found sparse account of the construction of Riccarton and sensing that time was running out before demolition. We confronted it as child and adult, and whilst he at that time, already had experience of other derelict sites this was, as discussed in Chapter One, a particularly alien environment for me. I met Riccarton with no agenda, I had no special reason for being there, and I cannot remember if I asked to come too, presumably I could have stayed with my mother and younger brother if I had wanted. For my father, on the other hand, with a long standing interest in railways, derelict exploration and a background in civil engineering, this was already an intriguing place.

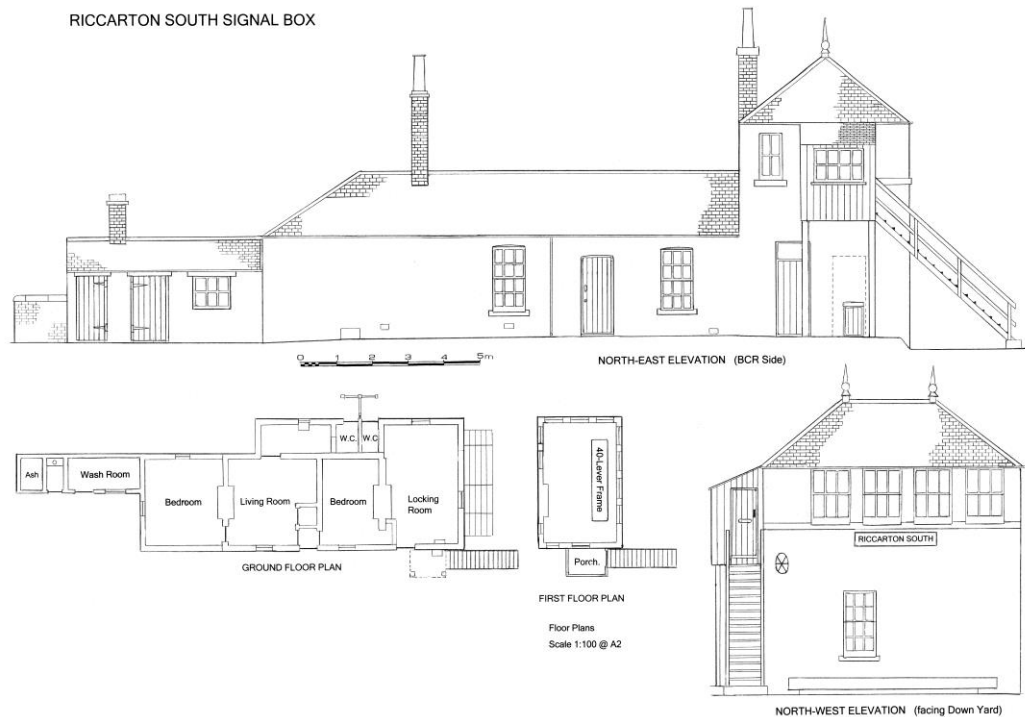


Figure 5.9. Michael Money, *Riccarton South Signal Box*, 2017.  
Photo Credit: Michael Money.

He recalled in one of our conversations how the oddity of the station buildings struck him, obviously extended in various stages they “didn’t make sense”. And so, in order to understand how they fitted together, and had been built, he embarked upon a lengthy and time-consuming project, to record the buildings and engineered structures around Riccarton Junction (Figure 5.9). He writes of the way that making a measured drawing facilitates an understanding:

‘Anyone, of course, can make a record of a building by taking photographs and this may seem the quickest and simplest method, but it is not always possible to find suitable viewpoints for the whole building; the lighting may not be right, and the photograph only shows what is visible now. If the building is derelict and vandalised, or overgrown, that is what is recorded. For a small building it may take at most a few minutes, but the details of the building are not processed through the brain, all you have is a set of images. *The most important aspect of making a measured drawing is that the recorder is forced to examine the structure closely and to observe detail.* A measured drawing has to fit together, the plan has to fit the elevation and the outside has to fit the inside, if you can get access to it.’  
(Michael Money, *A Diary of Dereliction*, 2018)

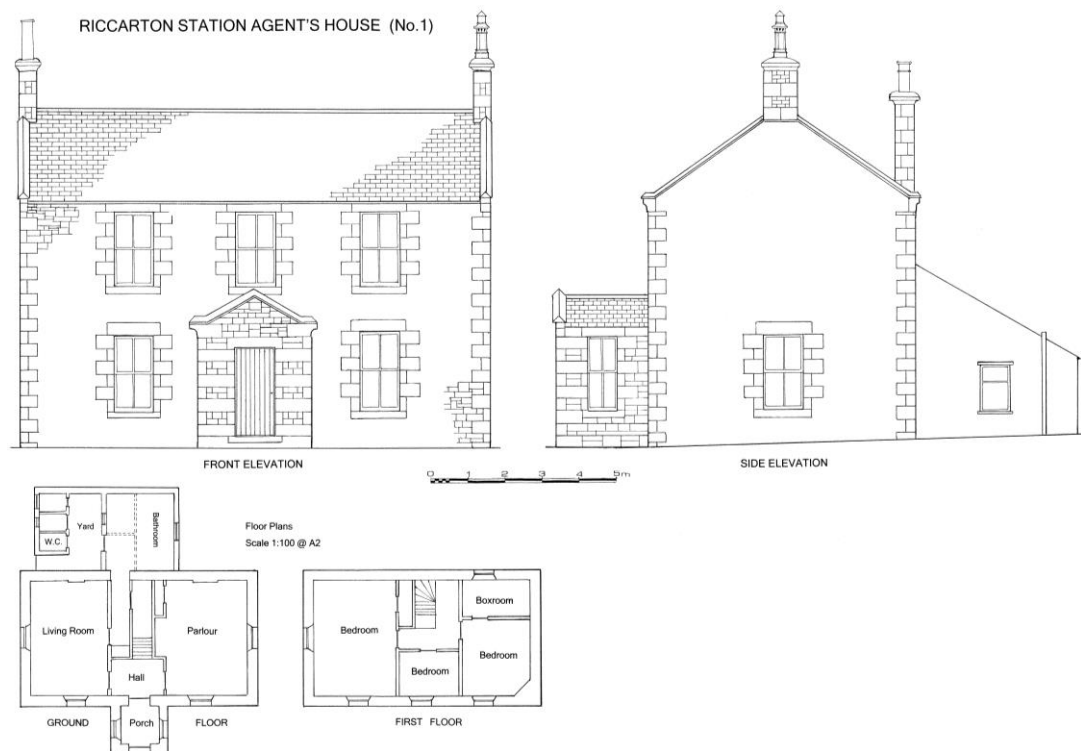


Figure 5.10. Michael Money, *Riccarton Station Agents House*, 2017.  
Photo Credit: Michael Money.

Taking these measurements and making the drawings was, he remembers, a very solitary experience, rarely meeting another person although he had several encounters with wildlife including an aggressive feral goat that:

‘...was in the habit of going upstairs in the station agent’s house and climbing out of the small bedroom window to stand on the porch roof in a Monarch of the Glen pose.’ (Michael Money, *A Diary of Dereliction*, 2018)

His use of measured drawing to facilitate understanding clearly corresponds to my practice of gaining awareness of place through sketching outside, as detailed in Chapter Two, but with far more specific intent. The drawings shown previously, (Figures 5.9 and 5.10), are examples of finished pieces that were exhibited in the Hawick Show, laboriously executed; they eloquently explain the structure of the building.

Reflecting on the experience of putting drawing pen to paper after an interval of many years, he noted that,

‘Recording of historic structures is not only a means of archiving, but is now regarded officially as a form of Conservation, by for example, English Heritage. In many, if not most cases, funds for repair or restoration are simply not available. ‘Conservation by recording’ is at least better than total loss. The finished drawings show the buildings as the designer intended, broken windows and doors have been replaced and missing slates have been put back on the roofs. Conservation in action.’  
(Michael Money, Pers Comm, 2018)

This statement highlights the disparity in our approaches to recording place.

Whilst his drawings restore and repair, showing an idealised version of the buildings, when time and event have not taken their toll; in contrast, my work allows for disintegration and decay. In many ways looking at the measured drawings shares similarities to the experience of surveying a map. They are a particular type of representation divorced from variations of light or weather and yet provide an encounter with the place depicted. And, as with the connections that I form in the process of occluding maps, the act of producing the drawings in some way formed a bond between my father and the past. He says that,

‘Most buildings and engineered structures were built to a plan. In the 19<sup>th</sup> century few actual plans were produced and even fewer have survived. Producing a measured drawing is in a sense a re-enactment of what took place in the original designer’s office.’ (Michael Money, Pers Comm, 2018)

Thus in this way our methods of working perform comparable functions, through the *act* of drawing, relationships are formed with place and those previously involved with it. Whether produced with pencil or sandpaper, in order to add information or erase it, the process of engaging with Riccarton through the course of drawing creates a profound connection to it.

There was, during compilation of the exhibition, discussion as to what should be included and what left out. The drawings shown in Figure 5.11 are the

original working drawings. My father was adamant that these were excluded from the exhibition and yet for me, despite, or perhaps because of the disjointed, untidy nature of them, they provide a compelling account of his engagement with Riccarton.

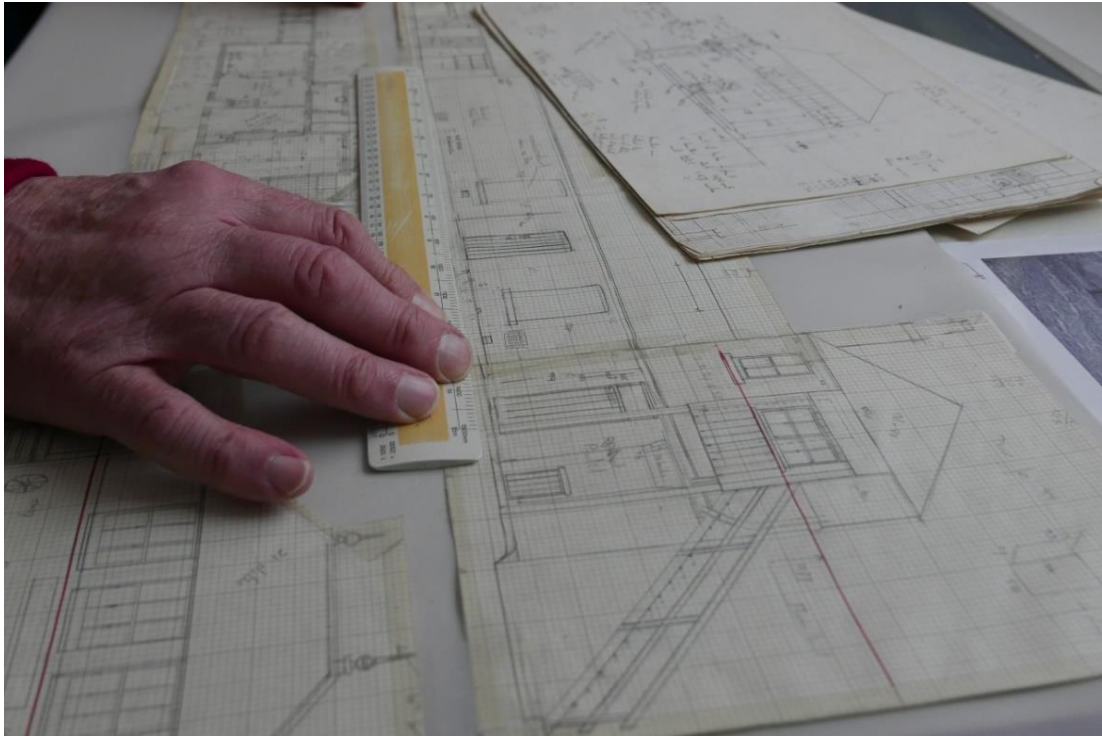


Figure 5.11. My father working on drawings of the South Signal box, 2017.  
Photo Credit: Joe Money.

## 5.5 Connective Objects

As well as the photographs and drawings that my father collected there were also some objects gathered from the site before demolition, amongst them, a fragment of a truck that must have travelled through Riccarton and finally come to a stop there at some point in its past (Figure 5.12). Holding this scrap of rusted metal, seems somehow to offer a pathway back through to that time. Michael Shanks proposes that objects can convolute time and connect us to previous generations. Referring to a perfume jar made in Greece at some time in the seventh century but discovered in Southern Italy, he uses this object to illustrate how all the people participating in the

production, transport, usage of the jar and its contents are linked by their involvement. He suggests that, everyone involved, from person excavating of the clay, to the current day preserver, is somehow embroiled and how this bond works to compress or pierce a chronological timeline.



Figure 5.12. My father holding the fragment of truck found at Riccarton, 2018.  
Photo Credit: Joe Money.

He says,

‘Points which were once separated in time and space are now adjacent in a now non-linear relationship. And perhaps this is how history really is: as our memories constantly fold into each other.....It has developed a kind of topography of creases, folds, bumps, rips all of which will now influence how we might move across it.’

(Pearson and Shanks, 2001:136)

David Walker Barker describes a similar idea, connecting through a fossil to deep time; here he recalls a scene from his childhood,

“Here lad turn over this stone” and as a dutiful 10 year old I did as father instructed as he placed in my hand a pebble of shale picked from the mound of coal he was shovelling. Turning the stone over, the obverse side showed a delicate trace of leaves; shiny black against the grey shale. My father had introduced me to “fossils” in a most unpretentious and profound way. He gave no lecture but handed me 285 million years without ceremony. This singular gesture impressed on me the relationship between deep time and the present moment, a pre-occupation that has remained with me ever since.’

(Walker Barker, 2005)



In this way, time seems to be pierced and breaks free from its linear pathway. Through this fragment, I am brought closer to Riccarton, not as it is now but to how it was then.

## 5.6 Nostalgia

I believe nostalgia facilitates powerful temporal connection, not thought of in the sense of purposeful remembrance, but in the discordant splinters that assault us without warning. Dylan Trigg quotes from James Hart in placing nostalgia as separate from determined recall, Hart says that the arrival of nostalgia:

‘...is not a special deliberate act of turning to the past or re-presencing the past. Like retention it occurs without an act on our part.’  
(Hart cited in Trigg, 2012: 177)

Those fleeting moments that come to us through scent, touch, sight, sound, taste and which vividly transport us back are not purposefully created. Perhaps this unsolicited perforation that arrives when we are off guard and leaves us with a bittersweet longing is something akin to Roland Barthes experience of *punctum*. Barthes describes how something particular in a photograph can penetrate the ordinary,

‘...this element that rises from the scene, shoots out of it like an arrow, and pierces me...A photograph’s *punctum* is that accident which pricks me (but also bruises me, is poignant to me’. (Barthes, 2000: 27)

Similarly the advent of nostalgia is the punctum to the studium of purposeful recall. An attempted examination of this unsought phenomenon activates our clumsy recollections which obliterate and blunt as soon as we actively engage. What does remain is the nostalgic ache as I grieve the disappearance not only of the time/place/past but in the dawning realisation that in an active attempt at remembrance I have accrued further loss,

obscured more truth and replaced the genuine with a shoddy simulacrum.

Svetlana Boym describes two types of nostalgia, the *restorative* and the *reflective* which define very different systems of reminiscence. She writes that:

‘Restorative nostalgia puts emphasis on *nostos* and proposes to rebuild the lost home and patch up the memory gaps. Reflective nostalgia dwells in *algia*, in longing and loss, the imperfect process of remembrance... Restorative nostalgia manifest itself in total reconstruction of monuments of the past, while reflective nostalgia lingers on ruins, the patina of time and history, in the dreams of another place and time.’  
(Boym 2001: 41)

Restorative nostalgia is an endeavour to shore up and remake the past as a stable entity, whilst reflective nostalgia acknowledges the ambiguity necessary in true remembrance; and lies within fleeting fragments that arise unbidden. Akin to Henri Bergson’s ideas of ‘pure memory’ and Marcel Proust’s ‘involuntary’ memory’, which surface without deliberate intent, reflective nostalgia is not knowingly pursued but is instead apprehended through chance encounters.

Using parallels between these types of nostalgia, it seems apparent that *reflective* nostalgia most closely allies my methods. In my interventions on maps I am aiming to create interruptions in the printed statement, intervals of ambiguity that might allow reflection on alternative narratives of place. My father’s approach is more authoritative, in his desire for accuracy, and yet he too is anxious that our account is not definitive but part of a mutable dialogue surrounding Riccarton; a virtual fluid conservation of place. Similarly, Pierre Nora talks of *lieux de memoire*, whose main task is to,

‘block the work of forgetting’ and, ‘only exist because of their capacity for metamorphosis, an endless recycling of their meaning and an unpredictable proliferation of their ramifications.’ (Nora, 1989: 19)

My father and I differ in approaches, but share a desire that Riccarton might endure in some form. Combining our records of it for the exhibition produced an eclectic assemblage of interpretations, provoking further contemplation on the place and the way in which it might be represented. It also led to conversations with others who had encountered Riccarton, notably David Hill at Hawick Museum who had substantial personal knowledge of it and those who dwelt there; the contribution from his own collection of items relating to Riccarton for the exhibition were a welcome addition.

Although the exhibition did not try to say everything about a place, (something as I have already mentioned earlier on that I consider to be both impossible and ill-advised), I believe that the exhibition was, in some way a deep map of Riccarton. Not in any of the individual pieces that we found or made, nor in the collection of them that we chose to display, but significantly, in the process of producing the work and in the discourse that arose from them. Returning to Clifford McLucas who, coming from more of a socio-cultural angle states that:

‘Deep maps will not seek the authority and objectivity of conventional cartography. They will be politicized, passionate, and partisan. They will involve negotiation and contestation over who and what is represented and how. They will give rise to debate about the documentation and portrayal of people and places.’ (McLucas, 2001)

In combining artwork on maps and measured engineering drawings, photography and found fragments of abandoned objects, I believe that we went some way towards a description of Riccarton, but did all or any of it trigger experience X? Conversations arose during the assembling of the exhibition during which I learnt more facts and folklore about it, but did I sense that profound response to the place again? In some ways Riccarton feels a more familiar and less troubling place, and yet there were moments

when working with the maps, when I caught a glimpse of the unsettling absence and isolation that disturbed me on the first encounter.

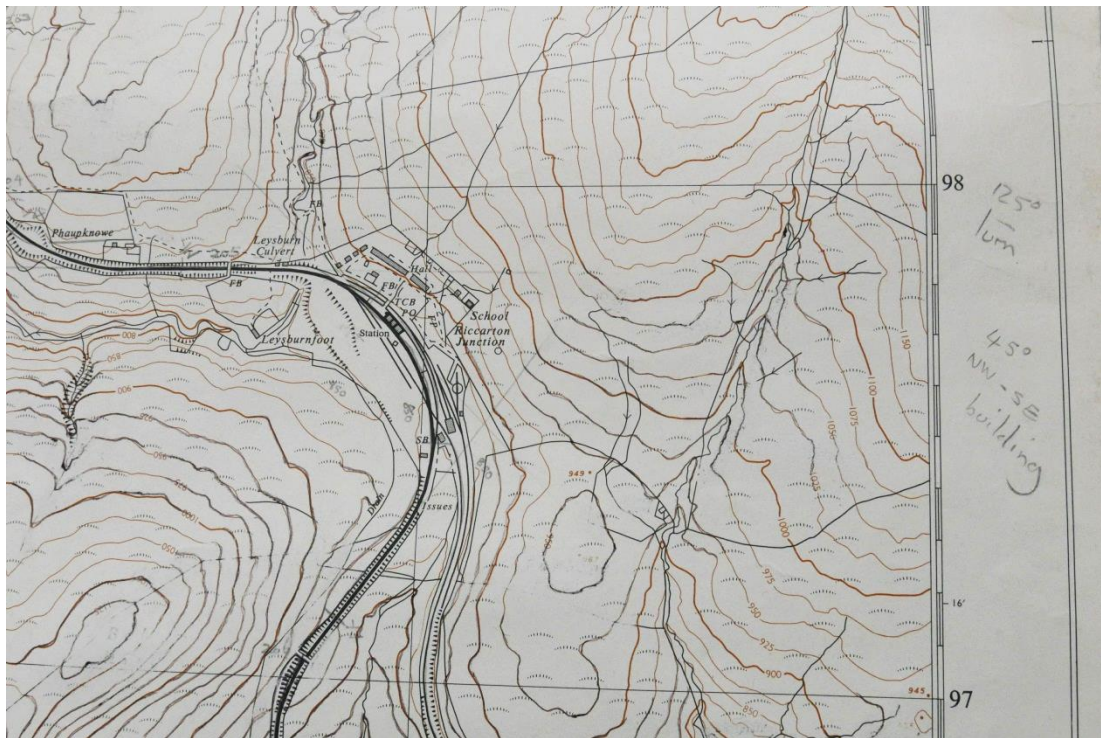


Figure 5.13. Clare Money, *Isolation*, 2017.  
Photo Credit: Joe Money.

This was one of the maps that my father entrusted to me (Figure 5.13). On this large scale map Riccarton appears less anonymous; heavy with personal significance and burdened with a rarity value, both making it daunting to engage with, a sensation something akin to trespass. Using sanding, my preferred method, I begin to erase. Gradually edging up to and around the site, I find that there are some details that I cannot bear to remove, some printed, and also the tiny pencilled notes and numbers my father has inscribed; turning the generic into a personal document. I am seduced by the shape of the surrounding contours, like a fingerprint of place, and yet I delete them until Riccarton appears like a last outpost on a peninsula. The blank areas replete with suggestions, it might be water or another country, unknown or unauthorised land. In cartography, if an area mapped does not

contain any information that the cartographer seeks to represent then there arises an anomaly where maps in part or even in totality remain blank. In these instances, the vacant map cannot be simply omitted as it is required to complete the jigsaw. The cartographer cannot leave it out, but as it contains nothing considered of value thus vast spaces filled with life and movement are represented by nothingness. As I work on this map, hollowing out spaces for undefinable elements to loiter, a sense of the emptiness begins to disconcert. A filtered version of experience X surfaces, nothing as immediate or as intense as the first encounter, yet through this mapping of absence, something of that repellent sense of loss emerges.

## **5.7 Chapter Conclusion**

In this chapter I explored a virtual return to Riccarton through a project undertaken with my father, exploring how our differing approaches to recording place might share some of the concerns of deep mapping. On the one hand my studio practice might seem to reject a central requirement of a deep map, namely that of amassing multiple and increasing accounts of place. It does, however, share the intention of going beyond material facts to describe a mutable temporal space. In this chapter I have given an account of the exhibition we presented at Hawick Museum in June – August, 2017.

*Drawing Lines: A Railway Archive* brought together my occluded maps of the area surrounding Riccarton and my father's engineering drawings of the station structures, attempting to form a personal description. In conclusion, I believe that although the maps and drawings as objects may have contributed a particular personal narrative to the discourse about Riccarton, it was in the process of making, and in the discussions this provoked, that

profound involvement with place occurred; and further, this profound involvement could be considered to relate to deep mapping.

I do not know what I encountered at Riccarton all those years ago, what it was that provoked the strongest possible sense of place. I am not sure what experience X was, ultimately it remains unknowable and, to date, unrepeatable. Throughout my attempts to trigger experience X, I have achieved only partial and fleeting results. The closest I came to revisiting the sensation was through my practice using erasure on maps to reveal, the hidden or less obvious aspects of place. In the act of effacing lies a sense of loss, irretrievable obliteration parallel to the discard of Riccarton. As the information is carefully and attentively deleted, there is transference from printed archive to learnt knowledge, the land depicted on the map becomes ever more *other*, terra incognita, and in the balance between what is kept and what is thrown away leaves a space for debate and imagination. Purposeful pursuit of something intangible is contradictory and futile, triggering, will occur, if it occurs, in the peripheral and the liminal, not in the stated and defined.

## **Post Script**

Riccarton Junction

Again I return.

A different agenda

I need to leave my mark upon this place; a quiet disruption to the indifference.

Ordnance Survey

One - Inch Map of Great Britain

JEDBURGH

Sheet 70

Fully revised 1952- 53

Published 1956

Linen backed

A lovely thing faded red and beige card cover with soft curled edges, stiff starched linen trapping the paper in crisp folds. Sienna contours wind across the page intertwined with names and symbols.

Riccarton Junction appears on the margins of the sheet, bottom left.

Both rail lines intact.

I find the remains of the ash pit, the gritty ground still polluted, wilfully resistant to plant life. Digging in the black sulphurous soil, I make a shallow grave and bury the map still folded.

Marking the spot with three large stones I intern the map in the place it represents then a little heartbroken I leave it behind.



## **Conclusion**

This is a journey that began a long time ago, but was significantly intensified and deepened as a personal experience by undertaking PhD research. My ability to pause and absorb that multiple identity I call a 'place' has become the central concern of my activities as an artist. Alongside this, my curiosity about the theoretical concept of 'deep mapping' has provoked and troubled me to such a degree that this thesis represents a body of reflective thought that seems to conclude that 'experience X' is better not explained at all. What X is, and how it marks the spot, were the issues that prompted me to ask how a practice-based doctoral researcher might engage with a particularly powerful example of the problem - the memories I have of a disturbing childhood 'X spot' at Riccarton Junction. My quest has therefore been to demonstrate how an engagement with X could be represented in a contemporary visual arts practice pursued by a reflective, remembering adult.

I hope I have made it clear that the research questions which have driven my project forward were triggered by my understanding of place as a complicated, ever-shifting and multiple concept that can occur both experientially (in its 'place') and also remotely through creative interventions into the physical fabric of those extraordinary cultural artefacts we call maps. The long journey from my childhood X moment to the submission of this doctoral project has gained intensity through a number of exploratory investigations. For example, I have engaged with different means of representing place by drawing my father's geographic interest in the socio-political plight of Riccarton Junction into my exhibiting activities as an artist. I have also explored the creative work of other practitioners in order to debate

the influence and impact of 'deep mapping' on the contemporary urge to represent place through multi-layered descriptions; those that embrace emotional responses and personal narrative, rather than geographic and topographical information.

Therefore, in this conclusion I will list the key outcomes of these various engagements, in order to consider and evaluate the degree to which my project can provide a platform for further investigation into temporal descriptions of place within the visual arts community. The complementary aim here is to reflect on how well the body of submitted practical work will promote wider interest in the use of maps as conduits to the strongest sense of place a person can imagine or remember.

### **C.1 Unfixed Temporality**

Using my experiences at Riccarton Junction as only one of a limitless number of examples, it seems apparent that places do not stand still. Apart from the physical and material changes that might occur through neglect, decay, development or active natural processes, such as erosion or land slipping, our engagements with it are also continually altering. Therefore in contrast to Yi-Fu Tuan's assertion that in order to make sense of place, we need to conceive of it as static, (Tuan, 1997:179) I have determined that conversely it should be regarded as in constant flux. There was a difference between encountering Riccarton as a child and later as an adult. Additionally, events that occur in places must shape the nature of our relationship with them, as my first encounter with Riccarton demonstrates, leaving an indelible aura of abandonment. But, neither do we encounter a place as a blank slate on each visit; as residue of our previous meetings remain, as do traces of

other's involvement. Maybe these traces linger in remnants of objects left behind, or perhaps we sense them in less tangible ways. But in whatever manner they seem to retain the past, places are made up of happenings that occurred there, and this appears most apparent in places that have been left to decay without significant intervention such as Riccarton.

## **C.2 Perceiving Place**

Framed through my insistent pursuit of experience X, my research has involved investigating various means of perceiving place, starting with physical visits, where first I attempted to, 'drift purposefully' as recommended by Iain Sinclair (2003). Deciding that his approach was too focused, I then tried remaining still and using drawing in-situ to amplify my receptiveness. In order to discern place as fully as possible, I determined that I should adopt approaches to encountering place that would permit discernment of the ephemeral as well as the material aspects. Following this I concluded that an attitude of active inattentiveness, a determined sensitivity and resolve to absorb, rather than to seek out place with established objective, results in a more resonant engagement. Lack of motion also increased my awareness of place, and that this acuity was deepened considerably when drawing; using mark-making, not as a means to an end, but as a dialogue with place. In this way, my drawing functions as an intermediary, where significant understandings of place are fostered. However, dissatisfied by the superficial records that drawing in place resulted in, and still troubled by the failure to trigger experience X, I then set out to explore remote methods of connecting to place, through my research on paper maps.

### C.3 Manipulating Maps

I began with the knowledge that, as well as functioning as navigational tools, maps can also facilitate meaningful connection to remembered and imagined place. Following Tim Ingold who says that, 'every map is necessarily embedded in a 'form of life'.' (Ingold, 2000:225) I embarked upon my practice led research with assorted mid to late 20<sup>th</sup> century paper maps, to investigate whether these temporal relationships with place could be deepened through artistic intervention. I have found, through my studio practice involving erasure, that by removing data from the paper surface, it is possible to generate a far more personal description; in effect, converting site or location into place and introducing something of my sentience into a mass produced representation.

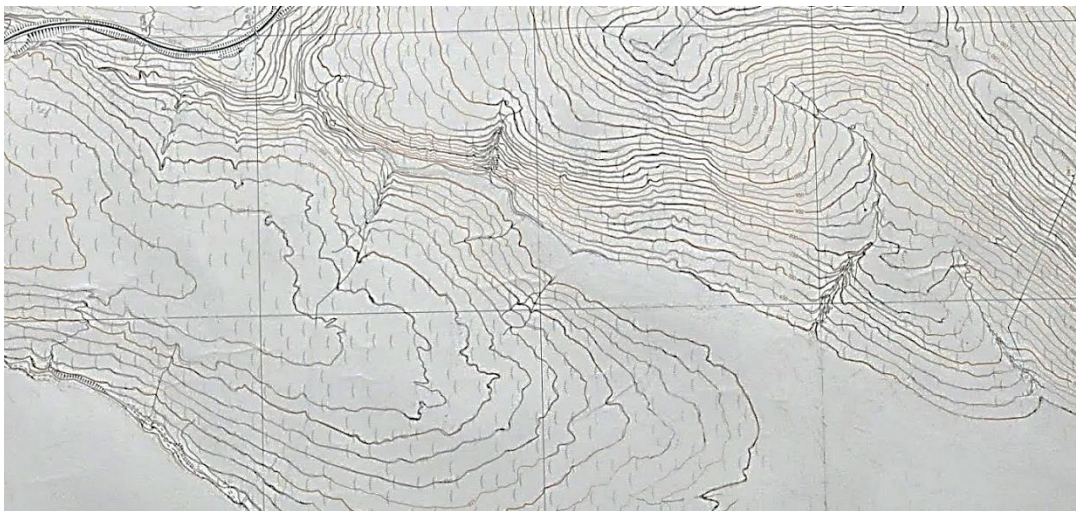


Figure C.1. Clare Money, *Erased Map*, 2017.  
Photo Credit: Joe Money.

By deleting unwanted or overdominant information, other less obvious aspects of place began to emerge. I noticed other parallels; for example, how contours released from text and number resemble fingerprints both visually and in how they operate as a unique means of identification (Figure C.1).

There is however, a tipping point of erasure; at one stage you have a map to

which something has been done, but remove too much, and the connection to place is broken and it ceases to function as a map. It is a fine balancing act, because the point just before obliteration is often particularly affecting.

As my research progressed I began to identify parameters for success in my studio practice. This was mainly down to the degree to which the map became 'other'; by which I mean, if through erasure, it resulted in a sense of dislocation, without losing the connection to the place depicted. There was additionally a correlation between how much value I placed on the map before intervention, the difficulty this produced in interference, and how disconcerting the end product felt to me. The 'value' comprised perceived rarity, and amount of personal significance that the map held. Having tried different techniques of mark making involving erasure, I discovered that some methods of deletion were more potent than others. Irreversible methods, that permanently removed data, such as sanding, seemed to produce the most evocative pieces; rather than smothering information with paint, correction fluid or gesso. It appeared therefore, that the greater risk resulted in the most effective pieces; as in, working with maps that I valued, and using more irreversible means of occlusion, I achieved a more potent result. After experimenting with relatively low 'value' maps, I progressed to others that I felt to be of greater worth, before turning to maps of Riccarton. Confronting Riccarton through my practice was not a comfortable undertaking, the loaded nature of the place provoked conflicting emotions. How to represent somewhere so personally significant without recourse to trite description? It meant tackling a specific place with specific intent, namely to see whether vicarious engagement would prove more powerful than direct

encounter, and if, through artistic intervention, I could trigger experience X. These maps evoked powerful feelings, especially the older versions which felt as if they had accrued life experience through use by previous owners. With some I set out to reveal a particular narrative, for example, *Pre Forestation* (2017), (Figures 5.3 and 5.4) where I intended to show how relatively little of the land was forested forty years ago, or *Bounded*, (2017), (Figure C.2) where I focused on the boundaries between counties.



Figure C.2. Clare Money, *Bounded*, 2017.  
Photo Credit: Jason Revell.

But, although these achieved some of the objectives, I found that when I responded without specific agenda, drifting across the paper surface, perhaps with an active inattentiveness, the resulting pieces summoned up a greater sense of discomfort. It was as if the unsettling character of the place was only accessible through peripheral senses.

As I worked on the maps, I found myself reflecting on Riccarton, and

experience X, just as my father had contemplated those who worked there, when producing his pieces, (detailed in Chapter Five). The feeling that seems to resonate most strongly was of absence, something missing; not empty, but undeniably an emptied place. Similarly, as I occluded information from the maps I emptied them too. However, an emptied place is different from one that has never been full, and accordingly my erased surfaces are different from a blank sheet of paper; retaining suggestions of colour or line that allude to other narratives, now rendered opaque. Regrettably none of the completed pieces triggered an X-like experience, although I came close to it with one map, which did elicit a quiet sense of uneasy absence, (discussed in Chapter Five). However, just as the act of drawing in situ generated an engagement with place, so too did the process of erasing, producing a more compelling connection than the finished artwork. On one level, I became aware that I was learning the landscape as I removed information about it, transferring print to knowledge, but further to this, during the process of erasure, a reminder of Riccarton's emptied presence began to encroach.

#### **C.4 Deep Mapping**

I have come to understand place as organic and capricious which presents obvious difficulties in representation. In order for me to convey an extensive description of place including both material and ephemeral aspects it seems apparent that alternatives to conventional cartography are necessary. Deep mapping seems to encompass and encourage new approaches which might open up ideas surrounding place and, in addition to the dominant voices, provoke awareness of marginal narratives. If, as Mike Pearson and Michael Shanks claim, deep mapping embraces, '...everything you might ever want to



say about a place.’ (Pearson and Shanks, 2001: 65), then on first glance my work would seem to have little in common with it. But there are shared intentions, in particular the desire to acknowledge the temporal nature of place and to reveal the less obvious or less quantifiable qualities. During my research I have reflected extensively on the tensions that arise within deep mapping.

Fundamentally it appears contradictory to attempt to demarcate something as slippery as place; given that it is continually shifting how could place ever be explained? And if, in order to remain relevant, incessant updates are necessary, what do you do with all the information? And yet, I think that the ambition it embraces is laudable, and despite my reservations do not want to reject the concept. I want to believe that there is a form in which deep mapping could work, and, through my research I have come to the conclusion that considering deep mapping as a process rather than a product liberates the concept from many of its constraints. If we view the deep map as an ongoing dialogue between us and place then surely this opens up potential new ways of perceiving and representing it. I believe that regarding deep mapping in this way will encourage practitioners from many disciplines to meaningfully engage with diverse aspects of place and that the varied approaches employed by visual artists are particularly adept in contending with the mutable nature of it. My intention, in this thesis, has been to suggest different ways that deep mapping might be interpreted and present some examples by visual arts practitioners that could expand current debates about temporal representation of place.

### **C.5 The Strongest Possible Sense of Place**

Ambiguity is a theme that has reoccurred throughout my research. In Chapter One, after deliberating on what experience X might be and what could have caused it, I concluded that in definition there was significant loss, it was and should remain unknowable. This was not about an uninformed ignorance but rather it involved adopting a purposeful attitude of indecision; handling uncertainty and resisting the urge to categorize. Deciding not to decide kept the discourse vital and allowed room for me to explore possibilities of place through my studio practice; ultimately it was better not to know. This determined lack of agenda was also vital in maximising my perception of place. Early attempts to trigger experience X faltered, my responsiveness stifled through purposeful intent. I discovered that adopting an active inattentiveness amplified my awareness of the surroundings; allowing significant absorption and discernment of liminal qualities. Similarly in my research with maps, I found that creating intervals of emptiness permitted possibilities for other narratives of place to flourish. Rather than losing relevance or dissolving meaning, by erasing data the occluded map becomes more resonant of place. By allowing the map to shift out of focus the eloquence of place is revealed. Following my research I would suggest that this is the only way to fully encounter a profound sense of place, by allowing space for the ambiguous and elusive to dwell. Some things are not communicable - they cannot be explained or defined and yet undeniably they reside in places and our encounters with them.

## **C.6 Summary**

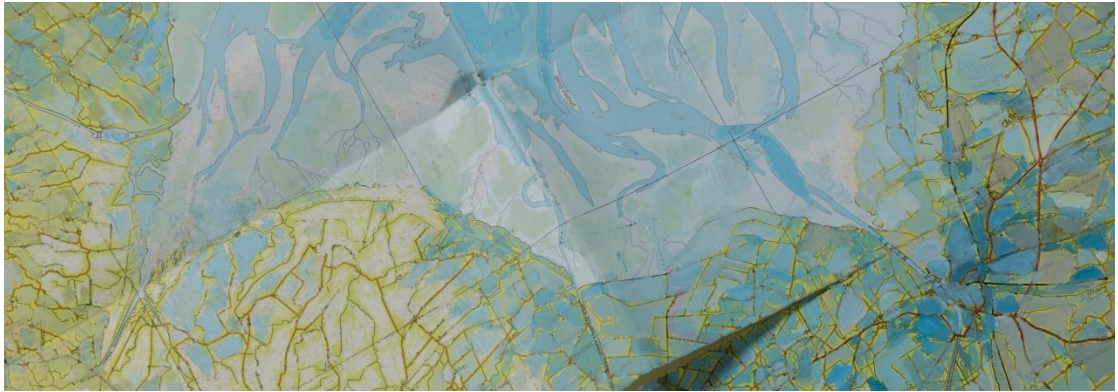
This research has determined and developed key themes within my studio practice; the mutable nature of places, our methods of perceiving and evoking them are central issues explored through my current work with maps. Despite my many varied attempts, I did not manage to effectively trigger experience X. It remained tantalisingly elusive, although at times, principally through the process of erasing, I believe that I came close. I have tried to establish that maps facilitate particular personal connections to experienced, remembered and imagined place and following my research I am convinced that this can be significantly increased by artistic interventions. Although apparently contradictory actions, my interventions share many of the aims of deep mapping and, can particularly, through the act of deleting, provoke profound alternative understandings of place.

Visual artists undoubtedly have much to contribute to contemporary debates surrounding deep mapping and other methods of temporal description and my intention through my research has been to provide constructive insight into how this might be achieved.

## **C.7 Further Exploration**

As my research has progressed, inevitably questions have surfaced that there has not been scope to explore in detail, and other areas for potential further research have arisen. One particular theme that I believe merits further investigation is how an eruption of the past into the present disrupts our perception of the linearity of time. This is touched upon in my thesis, particularly in Chapter Five, section 5.5 Connective Objects, but deserves additional consideration. Following my PhD I now aim to examine this

through my continuing research and studio practice. Also on completion of this PhD project I intend to investigate approaches to mapping water, using my studio on North Shields Fish Quay and the resources at the Old Low Light Heritage Centre as a basis for exploring sea and river charts.



C.3. Clare Money, *Divisions*, (detail), 2017.  
Photo Credit: Jason Revell.

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